Central States

# SPEECH JOURNAL

SALUTES THE SPEECH ASSOCIATION OF THE EASTERN STATES
ON ITS GOLDEN JUBILEE ANNIVERSARY

*Guest Editorial* . . . . Robert T. Oliver
Current Articles In The Regional Journals
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The Central States Educational Theatre and the Original Play: A Focus On The Student Playwright . . . . . *Edwin R. Schoell*
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It's More Fun to Know  Books  Reflections from the Retired
State Association News

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THE CENTRAL STATES SPEECH JOURNAL

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*The Central States Speech Journal speaking on behalf of the membership of the Central States Speech Association salutes The Speech Association of the Eastern States on the year of its Golden Jubilee!*

# WELCOME TO THE GOLDEN ANNIVERSARY JUBILEE!

*Guest Editorial*

ROBERT T. OLIVER
Editor of Publications
Speech Association of the Eastern States

On April 9-11, 1959, there will be held at the Henry Hudson Hotel in New York City a convention of unusual interest to every member of the Speech profession. This will be the 50th annual convention of the oldest Speech association in the country — the Speech Association of the Eastern States. With a 1958 attendance of 1,300, officers of the SAES look forward confidently to a record-breaking registration of at least 1,500 and probably many more. A program of unusual scope is being prepared to insure that this Convention will be a truly memorable event. It is unfortunate that the dates correspond with those of the Central States Association Convention — for the New York meeting will have a very special interest to all Speech people.

Sometime before 1900 a young Instructor of Speech at Cornell, by the name of James A. Winans, began writing letters to colleagues on other campuses suggesting a need for an annual Speech Convention — comparable to meetings held by other types of academicians. After several years of such random seed-sowing, his letter to another young teacher at Swarthmore, Paul Pearson — the father of Drew Pearson — struck fire. The two met in Philadelphia. In 1910 the first conference was held at Swarthmore of "The Public Speaking Conference of the New England and North Atlantic States." The charter members were Dan Redmond, Frederick B. Robinson, and Erasmus Palmer, all of C. C. N. Y.; Vanda Kerst, Penna. College for Women; Wilbur Jones Kay, Washington and Jefferson College; Henry Smith (Williams), Princeton; Prof. Chambers, of Bucknell or Franklin and Marshall; John Henry Frizzell, of Penna. State College; Frederick Child, of the U. of Penna.; Professor McWhord, probably from Swarthmore; and Paul M. Pearson.

Described as "a sort of dying gasp for the elocutionists who looked down their noses at mere public speaking folks," this two-day conference was, nevertheless, the authentic forebear of the SAA and all the regional Speech Associations.

Other early members who achieved high repute in their profession were Winans of Cornell, Bromley Smith of Bucknell, J. T. Marshman of Penn State, and George Pierce Baker of Harvard. The first three presidents were Paul Pearson, Erasmus Palmer, and James A. Winans. General and specialized sectional meetings were held — with no papers but an exchange of views, experiences, and hopes.

In September, 1911, appeared the first issue of what J. M. O'Neill has called "our first professional periodical" — *The Public Speaking Review*, which for three and a half years was published eight times a year. Noting that, "The territory which the *Review* will represent is the entire country," the newsy and provocative articles which it carried

made it, in the words of Giles Wilkeson Gray, "a landmark in the history of American speech education."

As a "direct result" of the controversy stirred in its pages concerning intercollegiate debating, "The National Association of Teachers of Academic Public Speaking" (now the SAA) was organized in November, 1914; and the *Review* gave way to the *Quarterly Journal*. Not until April, 1953, did the SAES again resume publication — with *Today's Speech*, which consisted in that year of two issues, and subsequently has continued as a quarterly.

Incidentally, the enlarged April issue of *Today's Speech* will consist of the papers reporting on the history of the past fifty years and will be of special interest to all students of Speech. It will be available for one dollar. Orders should be sent to Circulation Manager, *Today's Speech*, room 305 Sparks Building, University Park, Pennsylvania.

From 1911 to 1933 the annual conferences were held on college campuses; in 1933 the first hotel convention met at the Victoria, in New York. In 1940, the *Proceedings* of the convention held in Washington, D.C., were published by the H. W. Wilson Co. "Speech Correction" first appeared on the program in 1934; "Poetry Reading" in 1936; and "Discussion" in 1937.

For the Golden Jubilee program, a series of papers on the history of the SAES is being prepared under the direction of Herbert Wichelns of Cornell; and another series on the development of the philosophy and areas of Speech during the fifty-year period under the direction of Marvin Bauer of Brooklyn. Paul Holtzman, Vice-President, is preparing a program of section meetings on various problems in the broad areas of Speech. Presiding over this Anniversary Convention will be Magdalene Kramer of Columbia, President of the SAES.

The Anniversary-centered meetings will include a "parade" of past presidents: at least one founder and many pioneering Speech people.

A complete slate of section meetings (37) has been arranged in addition to those designed to review past and future in the various Speech areas. SAES enjoys an unusual (for our times) solidarity of professional Speech and attempts to serve all interests. Meetings in Golden 1959 will offer attacks upon specific problems in Speech and Hearing Correction, Theatre Arts, Rhetoric and Public Address, Broadcasting, Oral Interpretation, Group Discussion, Speech Education, Forensics, Speech for Foreign Students, and the Psychology of Speech.

Helping SAES to celebrate the golden birthday will be the Eastern Forensic Association and the New York State Speech Association. Individual participation, too, will be wider — as befits such a celebration — and include leaders in the field "from coast-to-coast."

# CURRENT ARTICLES IN THE REGIONAL JOURNALS

*SOUTHERN SPEECH JOURNAL* ..... CHARLES M. GETCHELL, *Editor*

WINTER ISSUE — 1959

Speaking in the House of Commons ..... WALDO BRADEN
An Exploratory Study of the Effects of the Medium on the Manuscripts of Plays ..... MARIAN GALLAWAY
The Relative Contribution of Auditory and Tactile Cues to Certain Aspects of Speech ..... ROBERT L. MCCROSKEY, JR.
George Handel Hill: The Yankee of Them All ..... GAYLAN COLLIER
Hiram Johnson — Orator of Isolationism ..... EARL CAIN
Theatre is Theatre ..... MONROE LIPPMAN

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*TODAY'S SPEECH* ..... ROBERT T. OLIVER, *Editor*

FEBRUARY ISSUE — 1959

Are You Silent? ..... JOSEPH R. LEBO
Suggestions for Commencement Speakers ..... RALPH N. SCHMIDT
The Fabulous For-Instance ..... NELS JULEUS
What Is Happening To Broadway ..... LORETTA W. SMITH
Student Use of Educational Television ..... ROBERT W. HILLIARD
Educational TV In The Small College ..... WILLIAM D. SAMPLE
A Theory of Memory As Applied To Speech ..... JOSEPH HENNESSEY
The Art of Listening ..... DOMINICK A. BARBARA
Speech Development for Retarded Children ..... DAVID BARRON

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*WESTERN SPEECH* ..... DONALD E. HARGIS, *Editor*

WINTER ISSUE — 1959

Character Analysis in Epic Theatre ..... KENNETH L. FARRELL
Cybernetics, Emotion, and Drama ..... DALE D. DRUM
The New Play in Western Colleges ..... EDWIN SCHOELL
Participant-Centered Theatre ..... C. B. GILFORD
George Pierce Baker ..... DONNA DEVRIES
Meter and Oral Interpretation ..... WILLIAM L. SHARP
Teaching Oral Interpretation ..... IRVING DEER
Speech Improvement and the Speech Therapist ..... ROBERT H. ENGLISH

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# Authors In This Issue

*Carl H. Weaver,* author of *Hypnosis in Diagnosis and Therapy in the Speech Clinic,* is Assistant Professor of Speech and Drama in the Department of Speech and Drama at Central Michigan College. He received the Bachelor of Arts degree from Bluffton College (Ohio) in 1936. The Ohio State University granted him the Master of Arts degree in 1950 and the Doctor of Philosophy degree in 1957. Dr. Weaver's recent publications include *Observed and Predicted Estimates of Reliability of Aspects of a Speech Articulation Rating Scale* (with Black, March and Morrison) published in the November, 1958, *Speech Monographs; The Quantification of the Frame of Reference in Labor-Management Communication* published in the *Journal of Applied Psychology,* 42, 1958; and *Don't Look It Up — Listen!* in Volume VI of the *Speech Teacher.* Dr. Weaver is a member of the Advisory Staff of the *Central States Speech Journal.*

*Edwin R. Schoell* is Assistant Professor of Speech at the Santa Barbara College of the University of California. His article *Central States Educational Theatre and the Original Play* is a regional report on his national survey. Professor Schoell received the Bachelor and Master of Arts degrees from Louisiana State University and the Doctor of Philosophy degree from the University of Denver. Among his recent publications are *Leave It To Yale* published in the November, 1958, *Today's Speech; Director's Choice: 100 Long Plays for the Secondary Schools* appearing in the August, 1958, *Players' Magazine* and *Cerebral Palsied Speech Correction and the Clinician Team* in *The Journal of Speech and Hearing Disorders,* February, 1958.

*Listener Adaptation to Cerebral Palsied Speech* was authored by *William D. Trotter.* This brief article might well motivate each reader to stop and re-evaluate his own classroom listening! The author was awarded the Bachelor of Arts degree in 1949 by Queen's University, Canada. The University of Iowa granted him the Master of Arts degree in 1950 and the Doctor of Philosophy degree in 1953. Dr. Trotter is an Assistant Professor of Speech and a member of the Advisory Committee of the Marquette University School of Speech. His recent publications include *Stutterers and Non-Stutterers Reactions to Speech Situations* (with M. Bergmann) in the March, 1957, *Journal of Speech and Hearing Disorders* and *Speaking Time Behavior of Stutterers Before and After Therapy* (with Louisa Brown) appearing in the March, 1958, *Journal of Speech and Hearing Research.*

*Anthony Hillbruner* is an Associate Professor of Speech in the Department of Speech and Drama of Los Angeles State College. Northwestern University granted him the Bachelor of Science degree in 1949, the Master of Arts in 1950 and the Doctor of Philosophy in 1953. *Emerson: Democratic Egalitarian?* is the title of his article appearing in this issue. Among his recent publications are *The Rhetorical Critic's Role in Society* appearing in the February, 1958, *Quarterly Journal of Speech* and *Frances Wright: Egalitarian Reformer* appearing in the Summer, 1958, *Southern Speech Journal.* Dr. Hillbrunner is a member of the Committee on Public Address and the Legislative Assembly of the Western Speech Association. He is Chairman of the Interdivisional Committee on American Studies at Los Angeles State College.

*Lionel Crocker,* first Editor of the *Central States Speech Journal,* authored *The Preacher's Personal Proof.* In 1952 he served the Speech Association of America as its thirty-seventh President. The University of Michigan granted Professor Crocker his three degrees: Bachelor of Arts, Master of Arts and Doctor of Philosophy. Dr. Crocker ranks second among the ten most frequent contributors to the official periodicals of the Speech Association of America. He is currently Chairman of the Speech for Religious Workers Interest Group of the Speech Association of America.

*A Televised Lipreading Series* was authored by *John J. O'Neill* of the Department of Speech of the Ohio State University. Dr. O'Neill received the Bachelor of Science and Doctor of Philosophy degrees in 1947 and 1951, respectively, from Ohio State University. His recent publications include *The Ohio Hearing Cruiser* published in the November, 1958, *Journal of Speech and Hearing Disorders* and *Auditory Skills of Blinded Individuals Training With Pilot Dogs* (with H. Oyer and D. Baker) in the September, 1958, *Journal of Speech and Hearing Research.*

*W. Brock Brentlinger,* Director of Forensics at Greenville College (Illinois), is the author of *William Russell: Educator and Elocutionist.* He received the Bachelor of Arts degree in 1950 from Greenville College and the Master of Arts degree in 1951 from Indiana State Teachers College. In 1957 he was the recipient of a Danforth Foundation Teacher Study Grant for doctoral work at the University of Illinois. His leave of absence concludes this month and he will return to his teaching duties at Greenville College in February.

*A. Conrad Posz,* Assistant Professor in the Department of Communication Skills and the Labor and Industrial Relations Center of Michigan State University, authored *Oral Communication Training in Workers' Education.* He received the Bachelor of Science degree in 1944 from Winona State Teachers College, the Master of Arts degree in 1946 from the State University of Iowa and the Doctor of Education in 1952 from the Michigan State University. Dr. Posz's recent publications include *Questions and Answers About Brainstorming* in the June, 1958, *Supervisory Management; Do You Irritate Others When You Listen?* in the July, 1958, *Journal of American Dietetic Association;* and *Brainstorming In An Educational Crisis* in the Autumn, 1958, *Journal of Communication.*

*John Curtis Tindel,* Instructor in the Department of Speech at Wabash College, makes his writing debut in this issue with *Public Speaking Under Difficulty in Missouri.* Mr. Tindel received the Bachelor of Arts degree in 1956 and the Master of Arts degree in 1957 from the University of Missouri.

IT'S MORE FUN TO KNOW is a new feature authored by *Franklin H. Knower* of the Ohio State University Department of Speech. This feature is a type of *believe it or not* column with the emphasis on *believe* with Professor Knower asking the questions, answering them, and providing appropriate documentation. Franklin H. Knower ranks as the leading all-time individual contributor to periodicals of the Speech Association of America. His current bibliography includes 122 articles, 4 books, 3 bulletins, 4 reviews, 7 monographs, 3 chapters of 3 edited books and 1 manual. Included is his well known collaboration with A. Craig Baird, *General Speech — An Introduction.*

The second appearance of BOOKS places the emphasis on persuasion. The guest author is *Robert S. Goyer,* an Assistant Professor of Speech at Purdue University. Professor Goyer received his Bachelor of Arts degree in 1948 from DePauw University where he was a *Rector Scholar.* Miami University granted him the Master of Arts degree in 1950. The Ohio State University granted him the Doctor of Philosophy degree in 1955. Included among Professor Goyer's recent publications are *Oral Communication: Studies in Listening* appearing in the *Communication Review,* Volume 2, 1954 and three studies (Technical report NAVTRADEVCEN 1939-0-1, 2, 3) *Training Analysis of Gunfire Support Training* (with W. Fotheringham and J. Horrocks), October, 1957.

REFLECTIONS FROM THE RETIRED makes its second appearance with *John T. Marshman* writing *Speaking the Speech.* Dr. Marshman, retired Chairman of the Department of Speech of Ohio Wesleyan University, was the twenty-third President of the Speech Association of America. (*See picture and additional information with article*).

# Hypnosis in Diagnosis and Therapy in the Speech Clinic

Carl H. Weaver
Central Michigan College

*The author reviews the uses of hypnosis in the speech clinic as a diagnostic and therapeutic device in terms of the time required to induce the somnambulistic trance and the skill required to maintain it, general susceptibility to hypnosis, and prognosis of therapeutic results. He discusses several dangers in the use of hypnosis and some pseudoscientific notions generally current in our culture. He concludes that hypnosis is not a panacea for stuttering.*

Over the years many people have been sure that they have found the universal panacea for stuttering. It was not so long ago that physicians in England and France were convinced that surgical operation would cure it. The scalpel was inserted through the mylohyoid muscle and a triangular section of the myloglossus was excised. There were several variations of this operation and considerable heat was generated by a quarrel about who should receive credit for the genesis of the cure. More recently, electric shock has been used and is probably still available. Both of these methods and others equally dramatic were once considered by some to be the long-sought cure for stuttering. Now they are regarded by speech therapists in about the same light as the technique of following the edges of a fantasied crescent with the eyes as one talks or speaking in a sing-song chant. Just so, hypnotism was once considered the universal panacea. It is probably safe to say now, however, that hypnotherapy, using posthypnotic suggestion, has been almost completely discredited as the electric shock and scalpel. There is apparently no hope that while in a hypnotic trance a stutterer may ingest instructions to speak fluently which will never leave him.

This does not mean, however, that hypnosis is without value nor that posthypnotic suggestion is of no aid at all. Yet hypnosis as a technique in stuttering therapy faces an uphill battle not faced by shock therapy nor by surgical procedures. Both of these are in good repute in other areas. Hypnosis is not.

About 175 years ago Mesmer first published his theories about animal magnetism. Since then thousands of articles and books have been published about hypnotism, yet it remains about as much of a mystery as does stuttering. Le Cron wrote in 1954, "As yet we know almost nothing about hypnosis, and no entirely adequate theory has even been advanced to explain it. The question 'What is a trance?' remains unanswered, nor do we know very much as to what actually can be accomplished in a practical way with hypnosis."[6] For 130 years we have been aware of hypnotic anaesthesia, positive and negative hallucinations, catalepsy, recall of repressed material, and posthypnotic suggestion. It is surely not correct to say that we know nothing at all about these phenomena, but it is probably not an exaggeration to say that we can explain them only a little better than we can explain stuttering. Certainly, there is not much more agreement.

One reason for this is the low repute in which hypnotism is held in scholarly circles. Some universities will not allow it to be studied on their campuses, e.g., the University of California at Berkeley.[6] Scholars are somewhat reluctant to enter a field which has become a kind of sideshow. Doubtlessly the many misconceptions about hypnosis have arisen at least in part from the easy adaptability of hypnosis to entertainment. One does not need to be a scholar in any sense to become a very skillful hypnotist. Consequently, American stages are often occupied by fascinating hypnotic shows in which the hypnotist finds it expedient to propagate untruths and pseudoscientific opinions. The popular conception of hypnotism is such that scholarly people are often repelled.

Probably the first rigorously controlled experiment in hypnosis was performed in 1925 and reported in the American Journal of Psychology by P. C. Young.[8] The standard of experimentation in hypnosis was probably set by Clarke Hull and published in a book entitled *Hypnosis and Suggestibility* by Appleton-Century in 1933.[5] Since then five different groups of scientists interested in hypnosis have formed technical societies. Three of these are hypnodontists, dentists interested in hypnotic anaesthesia. The other two are rather general but relatively small societies, one in England and one in America.[6] Thus, scientific experimentation in hypnosis is neither so widespread nor so mature as research in some other disciplines. Nevertheless, the literature even of the 19th century contained many reports of experimentation. Bramwell, in 1913, reviewed this literature for data concerning susceptibility to hypnosis and reported as follows:

a. Seventy-eight to 97 per cent of all people are affected to some extent.

b. Ten to 20 per cent of young adults can reach the "deepest" trance states.

c. About 55 per cent of young children can be hypnotized to the "deepest" trance states.

d. Only about seven per cent of persons aged 56 to 63 can reach deep trance states.

e. Roughly, 25 per cent of all normal subjects can reach somnambulism with posthypnotic amnesia.

f. Liebeault and Bernheim would place this last figure at 20 per cent.[1]

Christenson, in 1948, was able to achieve deep somnambulistic trances with 52 per cent of a group of 85 subjects with amnesia. Another 22 per cent achieved this state after several hours of work (training) *with each subject.*[2] Clarke Hull placed the figure at 50 per cent to 60 per cent. Erickson would probably place it much higher because of his long-practiced technique of adapting his method to the subject. Erickson has demonstrated (and reported) his ability to achieve deep trance states with people who came into his office determined to show him that they could not be hypnotized. It seems possible that almost anyone could be hypnotized if the clinician were clairvoyant and skillful enough to select at every state in the interpersonal exchange the right words, attitudes, and actions necessary to produce the desired intrapsychic conditions *in the subject before him.* One such subject was a young woman who came to Erickson's clinic with some skeptical friends. When she dared him to hypnotize her, he suggested that she sit down, which she did. She jumped up, however, in resistance, and announced her intention to be hypnotized while standing. Erickson said, "Why don't you try?" She then lighted a cigarette and announced her intention of smoking. Erickson suggested that by all means she should do so and began to suggest that she draw on the cigarette, enjoy the savor of the smoke, etc., sense the feeling of comfort (and relaxation) which it gave

her. Soon every action she performed followed a suggestion from the hypnotist and her attention was concentrated more and more upon her inner states and away from external stimuli. She proved to be a good subject, much to her surprise and to the consternation of her friends.[6]

This case, of course, was the kind one brags about, and perhaps Erickson bragged a little. However, it suggests also that if a very skillful hypnotist is willing to spend several hours, it is possible that the proportions of subjects susceptible to deep hypnosis may some day be revised upward.

The maintenance of an adequate depth of hypnotic trance is not easy. Subjects vary greatly in their ability to remain in deep trance, and one subject may vary greatly from time to time, even within one session. Ehrenreich wrote in 1951 that "The major links in our understanding of hypnotizability are probably to be found in the unconscious needs, wishes, prohibitions, etc., which influence so greatly all of the person's behavior *as well as* his response to hypnosis."[4] It seems likely that as the interactions between hypnotist and hypnotized progress, the verbal interactions approach or veer away from tension-inducing areas. If they approach closely enough, the alarmed ego will assume command in self-protection and the subject will awaken. One hypnotist had had such an experience in a research experiment in a speech clinic. A deep somnambulistic trance state had been induced in the subject after about one and a half hours of hard work. Anaesthesia had been developed and the nurse was about to take a blood sample from his right arm when he began to squirm violently and finally woke up exclaiming, "I'm in the hospital again," over and over. It was discovered that he had smelled the alcohol which the nurse had used to disinfect the area into which she was about to insert the needle. The odor created such tension in the subject that the ego was aroused. It is likely that this could have been prevented had the clinician been aware of this tension-inducing area, but no hypnotherapist can ever be sure that he has prepared for all of these pitfalls, and the differential irritability of the patient to various parts of agent-patient interaction suggests that the depth level of the trance is probably constantly shifting.

Watkins uses a technique which he calls projective hypnoanalysis in which he constantly presses the subject toward the areas of high tension. His subjects do a great deal of squirming as the anxiety level rises. Inevitably, he reported in 1953, when the danger of personality disintegration becomes more than the ego can bear, the subject will awaken. If proper posthypnotic amnesia has been established, the tension is immediately no greater than it was before the session began.[6]

It is not generally understood by speech therapists who look with hope toward hypnotherapy that the achievement of adequate depth of trance and satisfactory training of the subject often require a great deal of time. Strongly directive fixation techniques like those usually used on the stage are usually considered unsuitable for hypnotherapy, in part because they are an aid to neurotic resistance and in part because they do not lead to deep hypnotic trance. Slower methods must be used in which the subject is *trained* in catalepsy, anaesthesia, hallucination, etc. These methods are time consuming, the achievement of deep somnambulism in a new patient usually requiring several hours. After training, the subject can often achieve deep trance states quickly, and a few can do this without training. Usually, however, the clinician *teaches* the subject that he cannot unclasp his hands. He may be able to unclasp them the first time he tries. He must learn to hallucinate. He may not be able to see the sug-

gested image the first time. But after practice in following the suggestions of the hypnotist he may finally become able to tell about the first time he ever stuttered (which he has never been able to do in the waking state), or see in a crystal ball scenes of his childhood which have been long repressed, or describe the same dream or fantasy in ways that are less and less symbolic until they take on meaning even to the subject himself. The training necessary to achieve this kind of obedience cannot be done in a few minutes.

Erickson considers time to be an important factor not only in training but in the reorientation of the intrapsychic processes of the subject. The total behavior patterns of the subject are quite different while in the trance from those of the waking state. Furthermore, we quite often demand of him while in the trance behavior which he cannot perform while awake. Sometimes making complicated demands upon the subject without giving him time to make this orientation will cause him to revert to a lighter hypnotic state or to awaken.

Perhaps enough has been said to create some realization that the induction and maintenance of a proper trance state is neither simple (as our entertainers would have us believe) nor miraculous. It is, at least in part, a product of great understanding and a prodigious amount of hard work. Although Watkins reported that his best subject achieved a deep trance state in 30 seconds, he also reported another who required 300 hours of systematic labor, and judged that ordinarily a total of four to eight hours is sufficient.[6] Surely, if hypnotism is of value to us in speech therapy, it is no sinecure. We can use it as a technique only after long preparation, deep understanding, and many hours spent in the clinic.

We should probably not leave the general discussion of hypnotism without dispelling a few pseudoscientific notions which are generally prevalent in America, and pointing out a few dangers.

1. It is generally believed that susceptibility to hypnosis is dependent upon personality factors, such as intelligence, neurotic tendencies, dependence, etc. Agreement on this subject is about as low as agreement upon the etiology of stuttering. Although some significant relationships have been found (notably by Hull, Murray, and White), later researches have not supported but only confused their findings. Dorcus, in 1956, evaluated the literature in this area and concluded that we know very little about it.[3]
2. An old wives' tale holds that an amateur should not hypnotize anyone because he may be unable to awaken him. On the contrary, the hypnotist must be quite skillful in order to maintain the trance state and *avoid* awakening the patient too soon. If an amateur should succeed in inducing a trance to the depth of lethargy, the subject would probably fall into a normal sleep and awaken when rested.
3. It is generally believed that a hypnotist can impose his will without limit upon his subject. The fallacy of this has probably been apparent in this discussion. Suggestions which are so undesirable to the personality structure of the subject as to arouse considerable tension are likely to cause the ego to take over and the subject to awaken.
4. There is real danger of what is often called the psychotic split. If the subject has so many conflicts and areas of tension that he is in the waking state constantly rubbing his sore spots raw, he may find the trance state so idyllic that he will be reluctant to leave it. This is somewhat analogous to DeQuincy's description of the English opium eater. It is quite like the young engineer, in the

beginning stages of a psychosis who sat around home and daydreamed all day. When his doctor approached him, he said something like this: "I don't know what's the matter with me and I don't care. I'm having a wonderful time. I've never been so happy in my life. Just go away and let me alone."

The speech clinician should probably not hypnotize people like this. The attitude should rather be that such a patient needs many other things before he needs speech therapy. Sometimes, however, the severity of the subject's conflicts and tensions may not be apparent prior to induction of the trance state. Thus Christenson wrote that "the clinically untrained hypnotist . . . is well advised to terminate his efforts at the first sign of conflict, since he may find himself unable to manage the resulting phenomena."[2]

5. There is a very real danger of loss of rapport. The patient who is hypnotized has surrendered the control of his personality to the hypnotist. This is probably tension-producing in all of us, but more so in some than in others, possibly because of individual hierarchies of need-structures. This loss of rapport can probably not be avoided in every case. The clinician who uses hypnosis in stuttering therapy should probably expect to lose some of his stutterers.

6. The belief sometimes expressed by hypnotherapists in the speech clinic that transference processes occurring during hypnosis foster dependence in the patient seems not to be supported by research. Watkins believes transference to operate considerably less strongly in hypnoanalysis than during psychoanalysis, that it should be expected and used, and that it can be handled in about the same ways that it is handled by the analyst.[6] Christenson apparently views transference, whether positive or negative, to be in part the product of personality structure brought to the clinic: "Here, as always, the hypnosis serves some specific purpose of the subject, who may even trick the inexperienced hypnotist . . ." Christenson believes that either positive or negative transference may exist without loss of rapport and that the negative transference, as well as the positive, may be mistaken for excessive dependence. It is not difficult for the clinician to ascribe erroneous causal relations between the hypnotic state and this kind of behavior.[2]

It should be remembered also that it is likely that any kind of teaching-learning relationship involves some degree of dominance-dependence. This seems to be especially true of the kind of supportive therapy and indirect suggestion involved in stuttering therapy. It has not been demonstrated that surrender of dominance to the hypnotherapist is any greater than to any other stuttering therapist, nor more difficult to reduce.

Hypnosis is used in some speech clinics as a diagnostic technique and as a tool in psychological reorientation. In diagnosis its primary function is the recovery of repressed or suppressed material which may be used for analysis or extensionalized by the patient for therapeutic purposes. Apparently the process of induction of the trance state involves the reduction of ego-awareness to external stimuli and the consequent increased introspective awareness. In this condition the ego finds itself able to recapture or perceive memories and experiences which have been preconscious or unconscious. Thus one subject was able to recall a traumatic experience which had occurred when he was four or five years old and which he had been unable to recall in the waking state. At the time of hypnosis he was 32 years of age and a severe stutterer. He was married

and the father of one child. He could not remember when he had not been a severe stutterer. His personal and social problems were severe. He was aggressive, especially with his employer, who was a construction contractor. The two would drink together, then fight, and Max would be discharged. Later he would be rehired and the cycle would start over. Hypnosis was induced with the hope that material might be recovered which would be of help in changing the subject's self-reactions.

It is likely that hypnosis seemed like a sure and miraculous cure to the subject. At any rate, he was anxious for it and required virtually no training. When adequate depth of trance was achieved, the agent suggested that the subject was going to describe the first time he had ever stuttered. Immediately he began to stutter badly and cry, a large, 32-year-old father displaying the behavior patterns of a four-year-old, his eyes streaming with tears. The reaction was so extreme that he was awakened from the trance and told that apparently some traumatic experience in his childhood was at least related to the onset of stuttering. His somnambulistic behavior was described to him with the comment that no further exploration would be attempted unless the patient himself, after some reflection, should return to the clinic and request it.

He returned. He had decided that if he had within him something which he could not see but which was capable of producing such a powerful reaction in him as soon as the forces repressing it were released, he wanted to know what it was. Hypnosis was induced and the suggestion made again. The crying and stuttering behavior returned, but this time the following story was elicited.

He was quite young, perhaps four or five years old, when he first stuttered. He lived in the country. He asked his mother if he could walk across the fields to visit another little boy. She would not let him go, saying that it was not a nice day. He asked if he could go some day when it was a nice day and she told him that he could. Several days later when he thought the day was a nice day he asked his mother, "Is this a nice day?" She said, "Yes, this is a nice day." So he set off across the fields to visit his friend and she came over after him with a switch and whipped him all the way home for having run away, i.e., having gone over without having first obtaining permission.

He tried to protest that he had asked permission (in a way that seemed quite logical to him) but the pain of the whipping, the verbal interruptions of his mother, and (above all) the apparently complete loss of maternal love and understanding caused such behavioral disorganization that his efforts to speak were dominated by the kinds of blocks that we call stuttering. It was this behavior which he had exhibited while in the trance state. Questioning by the clinician elicited the patient's belief that his mother (now dead) had always hated him, and that he had believed this through his whole life subsequent to this traumatic event.

He was awakened after suggestion that he would remember everything that had happened during the trance. It should be noted that this was the beginning of therapy. From this point on, many hard hours of work were performed in discussion and other techniques of extensionalization. It is not easy, even if one knows the focal point of a non-survival type of semantic reaction, to re-orient his personality structure about his new and more realistic appraisal. Our semantic reactions are total. Understanding may not affect behavior appreciably. The visceral components of memory persist and are generalized to other experiences in time and space until the process of substituting a new evaluation for an old one becomes complex almost beyond comprehension. Nevertheless, in such cases as the one described here,

hypnotic trance sometimes provides the material with which to work.

It was once hoped that under hypnotic trance the slate on which these visceral memories and psychotic symbolizations were written could be wiped clean. If this were so, hypnosis would probably have become long ago the long-sought cure for stuttering, and maybe for all human ills. But it is not so. Such repressions as we may recover during the trance state, and which we judge to be etiologically related to the stuttering, must be "worked through" in the waking state. The ego is involved, and the ego must be involved in the process of substituting one semantic reaction for another.

This process is essentially the same kind of process used in psychological and psychiatric clinics.

A secondary, but not unimportant, use of hypnosis in the speech clinic is that of aid in teaching semantic relaxation. It may be that if a stutterer could discard completely his dislike for his stuttering his blocks would not occur. Korzybski developed a rather complete technique of physical (and semantic) relaxation which is taught, at least in part, in many speech clinics.

Posthypnotic suggestion aids in the learning of this skill. Perhaps the best explanation would be the description of another case. Eileen is still in college, working in a speech clinic, and stuttering a little. She first came to the clinic when she was eight years old and stuttering very badly. She was a difficult case and hypnotic recall did not reveal such valuable information as in the case described above. However, over the years, techniques of extensionalization, psychological reorientation, and semantic relaxation have produced remarkable results. Even speech clinicians sometimes do not perceive her stuttering blocks after somewhat extensive verbal interaction. When asked her opinion on why she "quit" stuttering, she remarked that she just "didn't give a damn" whether she stuttered or not. She says she does not now remember having been hypnotized, although somnambulistic states have been induced many times. She remembers a great deal about the clinician's work in teaching her semantic and physical relaxation. In fact, much of this teaching was done while the subject was in a state of hypnotic trance. Relaxation therapy in the from of optimal experiences was generally performed while in the trance or while under the influence of posthypnotic suggestion.

It is likely that many of us are in light hypnotic trance states more than we know, sometimes self-induced, sometimes not. The kind of withdrawal from external stimuli induced by the rituals and sounds of the church, by the droning hum of an automobile engine and the monotonous white line along the highway, by the monotonous and ritualistic customs in savage cultures, by the reading of poetry or listening to music — this kind of light trance state may be an accompaniment of many kinds of therapy. In varying degrees it is a helpful factor in the teaching of techniques of semantic and physical relaxation.

When asked whether she considered her skill in physical relaxation or her psychological reorientation to be most beneficial to her, Eileen replied that the psychological reorientation seemed to be the more important factor in solving her problems but hastened to add that the contribution of physical relaxation was considerable. She thinks she can explain her cyclic changes in stuttering frequency in terms of relaxation and tension.

In conclusion, it seems likely that we ought to believe, in some degree, these things about hypnosis as a technique in stuttering therapy:

1. The subconscious slate cannot be wiped clean by suggestion while under hypnotic trance.
2. Induction and maintenance of trance to the depth required are difficult and time-consuming.

3. Surely the ethics of our profession would prohibit us from using a technique in which we take over so completely another person's personality unless we have first acquired adequate training. This would, I think, prevent the "common" use of hypnosis.
4. Since the therapeutic uses of hypnosis in speech therapy are similar to its uses in psychotherapy, it is foolish for us to expect any better prognosis in our field than psychiatrists expect in theirs. Neither is very high.
5. Hypnosis in speech therapy probably has two uses: The recovery of repressed material, and the teaching of semantic relaxation and psychological reorientation. These techniques seem to be of some use with some stutterers. They are not *certainly* of value to anyone.
6. The fears of some speech clinicians that the submissive role played by the subject under hypnosis engenders dependency characteristics in the subject do not appear to be justified.
7. Hypnosis in speech therapy is not the universal panacea.

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# The Central States Educational Theatre and the Original Play: A Focus on the Student Playwright

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*Are our college and university theatres reluctant to act upon their obligation to tomorrow's playwrights? This article, based on a national survey, shows the attitude of the Central States area toward this problem.*

The American theatre faces a serious need for new dramatists. That our educational theatre has some responsibility for contributing to the development of our national drama by assisting the new dramatist in his struggle to attain competence and secure recognition is universally accepted. But the educational theatre for the five year period from 1952 to 1957 devoted only six per cent of its production activity to the new play,[1] and during the season 1957-1958 channeled only five per cent of its major productions into the original play area.[2] Up to the present time these are the only production figures we have on new play activity, but it is hardly an exercise of the imagination for us to interpret from these figures that our college and university theatres are on the whole reluctant to act upon their obligation to tomorrow's playwrights.

Examination of the new play program in the college and university theatres in the Central States reveals a number of interesting deviations from national tendencies. This report, therefore, is both a record and an interpretation of the contributions of the educational theatres of the Central States to the vital area of new play production.

The analysis is derived from statistical information received from almost three hundred college and university dramatics directors in the nation, of which approximately one-third were from the geographical area embraced by the Central States Speech Association. The data on new play production covers the seasons from 1943-1954 through 1957-1958. Represented in the survey are approximately sixty-five per cent of the national member schools (colleges and universities) of the American Educational Theatre Association listed in the current AETA directory. This coverage, it is believed, is more than sufficiently comprehensive to constitute a reliable picture of new play production as it actually exists in the educational theatre.

## I

What is the college theatre policy in the Central States toward the production of new dramatic works and how does it deviate from policies in other sections of the country?

Whenever a large number of independently operating theatres are grouped in accordance with geographical ties, certain regional characteristics become evident. This occurs in spite of the gross individual differences that exist within a particular region. By the same token, grouping the nation's theatres brings out certain similarities that can be studied for the purpose of determining general policies, trends, or movements characteristic of the nation as a whole.

The development on a national scale of a significant new play pro-

gram within the educational theatre has been very disappointing. The American Educational Theatre Association through its Production Lists Committee for almost ten years has called attention to the cursory manner in which the educational theatre is carrying out its responsibility to bring new voices to the American theatre. Manuscript Play Project, the educational theatre's only internal new play distribution agency, has attempted to stir interest in the original play and to stimulate production. In regard to the first effort, interest has been aroused, or perhaps it had been present all along. In regard to the second, actual production, nothing really worthy of note has happened for as far back as statistical evidence extends. But the undercurrent of interest is present. More than ninety per cent of the nation's educational theatres believe that they have an obligation to foster new dramatic writing. Here the obligation seems to end. The national attitude then, is to acknowledge the obligation and do very little or nothing about it.

Regional attitudes vary to a considerable degree. A good level of interest exists in the East and West, and a wide-spread interest is evident in the South. The West backs up its interest with the greatest quantity of production of any region of the nation. The program in the West, however, is a very spotty one. Production figures are impressive in regard to quantity because quite a number of the larger schools, or schools particularly equipped by reason of staff, facilities, or financial independence, support ambitious new play programs. The so-called average schools and the small ones are more frequently geared to programs traditionally accepted by the public and not open to administrative or box office eyebrow raising.

A similiar philosophy exists in the East. But in the East there are only a few specially qualified schools — Yale University being an outstanding example — that have ambitious programs. Most schools are rigidly committed to programs made up of classical revivals and proven contemporary plays. There is hardly a significant amount of activity with the new play either on the main stages or in the studio, workshop, or experimental programs.

A brighter picture comes from the South. A wide interest in new play production is in evidence and Southern schools participate actively in both the studio and main stage phases. The new play program is a balanced one, smaller schools participating in a more limited, but often individualistic and thought-provoking fashion. Total productive effort in the South exceeds national norms in all phases of new play activity.

The picture in the Central States is a varied one. Considered as a whole, the program has interesting facets although production is somewhat under national norms. Interest in the new play exists, but on a more casual level than that characteristic of the nation as a whole. In regard to production, several points of view, divergent in nature, appear to prevail. Twenty per cent of the educational theatres reject the whole concept of responsibility for staging new plays. This rejection stems from a philosophy that the college theatre has too many other obligations than to concern itself with the new playwright or his product. Among the colleges that reject the new play concept we find that only a few offer playwriting for the student.

As a second point of view, there is a temper of skepticism about the value of emphasizing new plays in the college production program. A new play program does not belong in the educational theatre for its own sake, many Central region directors believe. The idea of obligation, in this case, is interpreted broadly. It is seen as a privilege or opportunity to work with a new script, if one of superior quality or that fits a par-

ticular condition happens along. Directors who endorse this philosophy believe, in the majority, that there are few new plays available for production by the educational theatre that are of fine enough quality to warrant consideration. This point of view may be seen in the following comments.

> A university's job is to teach how to involve the audience with the ideas and feelings of the playwright. I lean toward production of "great" plays. If a director sees "greatness" in a new play, he ought to do it . . . However, I have been disappointed in the calibre (of new plays I have read.)

> If we find a play that has something special to offer, a play about the region, for example, we will consider it.

> We are located in a region where few of our students see new professional plays and have very little background in standard or classical plays. I feel it is of much more benefit to both audience and actor to do these . . . unless I find a "first rate" new play.

> Since I stage only five (plays) each nine months, the original play must be something new, fresh and special to replace one of the excellent works of dramatic literature which our audience has never seen.

Educational theatres operating under this philosophy produce new plays only occasionally. Those operating under a third philosophy show more extensive production, particularly of student's works. In conjunction with this third philosophy, the new play program is directed to the student and his general theatre training. In this instance, there is a strong feeling for the educational theatre's obligation to expose the student to the problems of working in the environment of the untested play. Student efforts are given an audience, usually under workshop conditions. The works of other authors, particularly local writers who can be present for rehearsal and production, are given on both studio and main stages, in the latter case when there is both quality and audience appeal in the writing. The director who works under this philosophy does not specifically endorse or reject the idea of the educational theatre having an obligation to foster the playwrights of tomorrow. He values the new play principally as a training vehicle for the student actor, technician, and writer.

A worthwhile comment regarding the value of the new play to the university's teaching function is voiced by Lee Mitchell of Northwestern University.

> The primary function of the educational theatre is to teach students the arts and literature of the theatre. New plays are desirable to the extent that they enhance this function. New plays often introduce a feeling of adventure into the production program and thereby enliven the teaching process. However, the effectiveness of the play in regard to the teaching function is more significant than mere newness.

A fourth and final point of view is an extension of the philosophy just discussed. It embraces the general thinking that the college new play program should be first of all an educational experience for the student. At the same time it expresses concern for the state of the American drama. The theatre educators who endorse this philosophy feel strongly that the educational theatre should not be exclusively a museum for the classics and good contemporary plays or principally a Broadway outlet. With this attitude comes reasonably whole-hearted acceptance of the point of view that the college theatre ought to sponsor new plays and playwrights. The job, these directors feel, encompasses the development of a strong training program for beginning student writers. It includes genuine effort within educational theatre circles not only to produce worthy scripts when they come to attention but also to seek out and help develop the playwright who shows evidence of talent but has not yet perfected his art.

This is in essence a bolder point of view endorsed in all aspects by about ten per cent of Central States directors. It is subject to criticism as extreme by those who feel that

such a philosophy in broad application goes beyond the purpose of the educational theatre and detracts from its larger responsibility to expose students and public to only the proven best in dramatic literature. But the director who looks to the educational theatre of the future, who visions making it a vital force in the American theatre by injecting new life at the heart — the drama itself — does not feel this way. Certain comments from college directors who feel strongly that the educational theatre has an independent function in the discovery of tomorrow's theatre voices are worthy of note. From Gordon Beck, director of the experimental theatre, University of Kansas:

> Since professional theatres often cannot risk untried playwrights' material, the educational theatre is the logical body to sponsor new plays and new playwrights. These often must be done in a studio theatre atmosphere, but if there is a method of quality control, such as a contest or prize, these plays deserve a place in the major advertised season of plays.

At Clarke College in Dubuque, there is a consistent major production program of new plays. George Herman comments:

> We feel our chief function is not to imitate New York productions . . . We encourage new playwrights to experiment with new concepts and staging devices. Vastly dissatisfied with professional plays generally, we hope to present more universal, lighter, less restricting new material to our audiences.

Further indication that a new play program can be a vital one and at the same time contributory in the light of other educational theatre functions comes from the Purdue University experimental program and from Joseph Stockdale, Jr., its director.

> We feel very strongly that by its very nature the educational theatre has a definite obligation to find and produce new plays.
>
> The purpose of the (Purdue) Experimental Theatre is to present original plays, unusual classics and the modern play of limited appeal. Whenever possible, priority is given to the production of original plays written by students . . . staff members, members of the community and other writers who wish to submit scripts for approval. Those plays will be produced which have limited appeal to the general public by reason of style, genre or theme . . . (The Experimental Theatre program) hopes to provide an outlet, a laboratory, so to speak, for creativity; a place where the sensitive, imaginative and intelligent student can experiment, profit by his mistakes and be guided, but not inhibited, by the permanent staff members.

Even among the Central States educational theatres operating under a philosophy of warmth to the new play concept, actual production is often restricted. More ambitious studio and experimental programs are found for the student playwright, but main stage activity, except in a very few instances, exists on a generally sporadic plane.

If we are to pick out the one predominating feature of the Central States philosophy — one which cuts across major differences in points of view — it is endorsement of the new play program in terms of service to the student playwright. On this point, the best single statement comes from A. S. Gillette of the University of Iowa.

> Playwriting cannot be well taught without the student having an opportunity of seeing audience reaction to his work. The difficulty of a young playwright having his work produced makes it imperative that the colleges and universities do all they can to give the student a full production of his work.

The new play program in the Central States, in terms of actual production, is governed by the several philosophies just described. They reflect the differing interests, independent objectives and divergent thought in regard to the new play that makes the production pattern in this section of the country vary considerably from that of the rest of the nation.

## II

How does new play production in the Central States compare with that in the rest of the nation?

Table I

Comparison of New Play Activity in Central States with Rest of Nation (Seasons 1953-54 through 1957-58)

| | No. of Theatres | % of Theatres Mounting New Productions | No. of Full-length Major Productions of New Plays | Average per Theatre |
|---|---|---|---|---|
| Central States | 83 | 58% | 67 | .8 |
| Rest of Nation | 204 | 51% | 264 | 1.3 |
| National | 287 | 53% | 331 | 1.1 |

Statistical information covering the five year period beginning with the season 1953-1954 and extending through the season 1957-1958 was used for determining the percentage of theatres engaging in new play production. Among the 83 Central States schools surveyed, absence of a new play program was reported by 35 theatres while 48 reported having some type of original play activity on studio or main stages or both. Comparing production in the Central States with the rest of the nation we find that in both instances 36% of the schools used studio facilities for staging purposes. Main stage facilities were used by 40% of the Central States schools and by 37% of the schools in the rest of the nation. Both studio and main stage programs of new play production were carried on in the Central States in 18% of its theatres and in 21% of the theatres in the rest of the nation. The Central States area, therefore, conforms very closely to the national pattern in the use of studio and main stage facilities in its program. The first major deviation from the pattern of the rest of the nation can be seen in the area of over-all participation in the program and a second major difference is apparent in the total number of new plays produced. Tables I and II show these deviations.

Of the 83 theatres reporting from the Central States, 58% (48 theatres) had some type of new play program. This figure compares quite favorably with the average for the rest of the nation which shows that out of 204 theatres reporting, 51% (104 theatres) had similar programs. But it is to be noted that while 7% more theatres had new play programs in the Central States, only 67 full-length major productions were reported during the five seasons for an average of .8 productions per theatre. In the rest of the nation, 264 major productions of long original plays were given for an average of 1.3 productions per theatre.

Using these figures for judgment, one of two conditions is apparent. Either Central States schools channel most of their new play activity into the studio type program, or there is less quantitative participation in the program as a whole than that characteristically found on the national level. Statistics on studio productions are not complete for the full five year period but a breakdown is possible covering the two most recent seasons, 1956-1957 and 1957-1958.

Table II, showing the percentage of theatres having new play activity under studio as well as major production conditions, indicates that the Central States conform fairly closely to the national pattern in studio activity. The studio program in the Central States, then, cannot be considered to be more ambitious than that carried out in the rest of the nation.

Table III is also limited to statistics covering the most recent two seasons since information on short play production is incomplete for the seasons prior to 1956-1957. In this table the quantitative analysis of new play production is broken down into specific regions in order that a more definitive comparison might be shown. It indicates that new play

activity in the Central States is quantitatively restriced, particularly in relation to the short play. Only in total number of productions of long plays does the Central region approach the national norm.

The major differences between the Central States and the rest of the nation's new play production are therefore related to quantity of effort and extensiveness of programming within the individual schools. Summarizing these differences and their importance, we see that a greater proportion of schools have active new play programs in the Central States than in the rest of the country. Total quantity of effort, in terms of actual new plays produced on main stages over the past five years and in studio theatres during the last two seasons is smaller in the Central region in comparison to the national average. The fact that more schools in the Central States participate in the new play program but at the same time fail to measure up to the rest of the nation in quantity of production indicates a difference in policy but is not of itself a criterion for judgment of the over-all worth of the program. Much of the rest of the nation's greater quantity is the product of extensive new play programming on the part of a few schools, some of which stage as many as thirty new plays a year in the combined studio and major production season. The existence of such programs are certainly highly praiseworthy and remarkably contributive to both national and regional effort. But the absence of such a condition — and there are no monumental programs in the Central States — does not mark this region's new play activity as less worthy in other than a strictly quantitative sense.

Several other important differences need to be discussed. In the Central States, 67% of the schools having new play programs devote the entire effort to the student writer. No other area of the nation has anything approaching so singly oriented a program. In the rest of the nation programs given over entirely to the student's work are found in 39% of the cases. More than three-fifths of the schools in the South, East, and West have diversified programs touching on works by student, local, and other authors. In the Central States, variety of effort in terms of the status of the writer is subscribed to by approximately one-third of the schools. It is highly interesting to note that an almost opposite condition exists in respect to another facet of this phenomenon in the Central States. The smaller schools with more limited programs are inclined to keep their new play activity student oriented; in the rest of the country the smaller schools with limited production more often present the works of local authors. Production controlled primarily by student writers frequently characterizes

Table II

Theatres Having New Play Activity on Studio and Main Stages
(Seasons 1956-57 and 1957-58)

| | CENTRAL STATES REST OF NATION | REST OF NATION (204 Theatres) | NATION (287 Theatres) |
|---|---|---|---|
| % of Theatres with Short Play Studio Programs | 27% | 32% | 30% |
| % of Theatres with Long Play Studio Programs | 14% | 12% | 13% |
| % of Theatres with Short Play Major Production Programs | 7% | 12% | 10% |
| % of Theatres with Long Play Major Production Programs | 28% | 35% | 32% |

Table III
New Play Production in the Nation
(Seasons 1956-57 and 1957-58)

| Area | No. of Theatres | SHORT PLAYS No. | SHORT PLAYS Average per Theatre | LONG PLAYS No. | LONG PLAYS Average per Theatre | TOTAL PLAYS No. | TOTAL PLAYS Average per Theatre |
|---|---|---|---|---|---|---|---|
| Central | 83 | 87 | 1.0 | 63 | .7 | 150 | 1.8 |
| East | 55 | 81 | 1.5 | 30 | .5 | 111 | 2.0 |
| South | 70 | 134 | 2.0 | 62 | .9 | 196 | 2.9 |
| West | 79 | 190 | 2.4 | 61 | .8 | 251 | 3.2 |
| National | 287 | 492 | 1.7 | 216 | .7 | 708 | 2.5 |

the more extensive programs in other regions. In the Central region this occurs infrequently.

In spite of having more limited activity, Central States educational theatres offer a quite diversified program in regard to experimentation with different types of new plays. While the straight play dominates, it does not receive quite the emphasis given it in the other regions of the country. New dramatic pieces of the straight play type constitute 74% of the emphasis in the Central States and 81% in the rest of the country. New translations or adaptations occur 6% of the time here and 4% of the time outside the region. Musicals and operas occur in about the same proportion, but Central States theatres do much more work proportionally with the children's play. Almost 15% of all types of new plays are children's; for the rest of the country the figure is 3%. One type of new play, however, is slighted. The Central region which at one time showed promise of developing a native American drama, now does little to encourage the development of the folk play or pageant. Emphasis on this type of drama has shifted to the South which extends about 3% of its total effort in this direction.

III

What is the significance of the Central States new play policies and production practices in terms of contribution to the devolpment of the American drama?

In relation to the concept of new play activity as a movement to make the educational theatre a vital force in the development of the American drama, the points of view that predominate in regard to new play programming in the Central States do not appear at first glance to be particularly contributive. Nor does the actual program of activity that has resulted from the diverse philosophies presently in existence appear to be kindling the spark that will eventually bring the educational theatre into flame as a force for the betterment of tomorrow's drama.

The Central States educational theatres, however, can hardly be taken to task for looking askance at this perhaps idealistic objective. For in spite of evidence that the rest of the nation's theatre schools more readily accept that such a responsibility exists, there is yet to be found a regional program pointed unequivocally toward the accomplishment of this ultimate purpose.

It may be that the Central States theatre director, with a more practical turn of mind, does not feel that the educational theatre has a direct responsibility to the drama itself. He is willing to deal with new play production as it is useful to the student playwright and as it is applicable to general theatre training objectives. He will otherwise include the new play in the major production program only if scripts equal in quality to the tested and proven play come to his attention.

We have seen that there emerges out of the diverse philosophies that govern new play programming an allegiance to the principle of student focus in the Central States. With

about sixty per cent of its schools accepting the new play idea and with almost three-fourths of these schools subscribing to the new play program only as a showcase for student creative effort, we see vividly that this principle operates in actual production practices.

But below the surface one can find more than a measure of strength in the Central States adherence to the student oriented new play program. If this region's directors prefer to work with the new play *first* in relation to the student, this policy of itself has merit in the light of educational responsibility. If these same directors concern themselves only casually with other untested playwrights on the grounds that non-student writings too infrequently qualify as works contributing to educational objectives, this attitude is more than tenable as an outgrowth of a clearly defined basic policy. The point at hand is that the educational theatre in the Central States produces new plays with a purpose — that purpose nearly always being in consideration of the student's interests.

Definiteness of purpose, then, is one of the very real qualities to be found in the new play program in the schools of the Central States. This quality has far-reaching effects in production practices. In the main, the director who does not see the new play program as beneficial to the student theatre practitioner does not endorse the program. One finds very little apology in this region for failure to produce new plays because "we haven't gotten around to it," "our department is too small," "we just don't have the time or facilities," or "we can't afford to experiment; the professional schools should take on this responsibility."

New play production is undertaken by all types and sizes of educational institutions in the Central States. Determination to produce or not to produce is more specifically a matter of definite policy based on objectives of the over-all theatre program than it is of expediency of the moment. In the educational theatre of the nation as a whole it is difficult to discover well grounded objectives and clear cut practices that serve to steer the new play program toward the definite goal of becoming a contributing force in the development of the American drama.

Whether or not the educational theatre of the Central States, by committing itself so fully to the student playwright, has a practical answer to the true place of the new play program in the educational theatre cannot be determined at this time. Its degree of success in fostering the drama of the future, and in so doing, making the educational theatre something more of a voice in the American theatre than it is at the present time, will depend on several factors. The first of these rests in expanded production effort to insure that any and every student playwright is given his chance to be heard. The second rests in willingness on the part of still a greater number of Central States directors who believe that the hope for a better national drama rests in the student playwright to take the time to discover, encourage, and develop to the highest possible level whatever potential creative talent is available.

## FOOTNOTES

[1]Edwin Schoell, "College and University Productions, A Five Year Study," *Educational Theatre Journal*, VIII (May, 1956), 115-119.

[2]Theodore Hatlen, "College and University Productions, 1956-1957," *Educational Theatre Journal*, X (May, 1958), 132-135.

# Listener Adaptation to Cerebral Palsied Speech

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*Tape recordings of cerebral palsied children with speech problems were played back to 10 speech correctionists on three different occasions one week apart. On the third occasion eight out of ten of the children were judged as having a less severe speech problem even though the correctionists were listening to exactly the same recordings under identical conditions. The results indicate that some of the improvement reported by speech therapists in the speech of cerebral palsied children, following a period of therapy, might represent a change in the listener rather than a change in the child's speech.*

In a recent experiment Trotter and Kools (2) demonstrated the presence of a listener adaptation effect with respect to the severity of stuttering. In this article they state that in all probability this listener adaption effect is not unique to stuttering but only further research can indicate whether it occurs with respect to other speech problems.

The purpose of this study was to investigate the effect of repeated exposures to the same speech samples on clinicians' judgments of the severity of the speech problems of children with cerebral palsy. From a clinical and experimental point of view it is important to know whether severity judgments change under conditions of repeated exposure. If listeners rate the same speech samples as less severely defective each time they hear them, then this listener adaptation must be taken into consideration when evaluating improvement. Some of the improvement reported by clinicians is perhaps a result of change in the listener rather than a change in the speech.

## PROCEDURE

*Subjects.* The subjects were 10 children diagnosed as having cerebral palsy with speech involvement. Five were classified as athetoid, three as spastic, and two as having intermittent rigidity. The age of the children ranged from three and one-half to 11 years. The average age was approximately six and one-half years.

*Speech Samples.* Tape recordings were obtained of the connected speech of the 10 subjects. For these samples the children did such things as recite poems, tell about their families and count. The length of the samples ranged from one minute and 39 seconds to two minutes and 51 seconds.

*Rating of Samples.* The raters were 12 advanced speech pathology students. They rated the recordings on three different occasions one week apart. In order to give the judges an estimate of the range of severity of the speech problems, each of the rating sessions was preceded by a preliminary listening period in which the samples were played back to them. In each session, following the preliminary listening period, the tapes were played again and the judges were asked to rate each sample every nine seconds in terms of a nine-point equal-appearing intervals scale of severity in which *one* represented *no speech problem*, *five* represented *average speech problem*, and *nine* rep-

resented *severe speech problem.*

## Results and Discussion

Three mean severity ratings for each of the 10 children were calculated by averaging all the ratings of all the judges for each of the three judging sessions.[1] These ratings are given in Table 1. The mean severity ratings for eight of the 10 children are lower for the third rating session than for the first. The means for the entire group of children decrease from 8.01 for the first session to 7.61 for the second session and to 7.67 for the third session. An analysis of variance technique using a sessions (S) x children (C) design (1) was used to evaluate the differences among the group means. The results of this analysis are given in Table 2. The value of $F$ is significant beyond the five per cent level. In order to test the significance of the difference between individual pairs of means, a critical difference (c.d.)[2] was calculated. The mean severity ratings of the second and third sessions are thus significantly lower than that of the first. Listeners, under the conditions of this experiment, would apparently be less critical of speech deviations after the initial rating session.

Table 1. Mean severity ratings of 10 speech samples from cerebral palsied children by 12 judges in three rating sessions.

| SUBJECT | RATING SESSION | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| 1 | 8.46 | 8.58 | 8.47 |
| 2 | 7.49 | 6.99 | 7.10 |
| 3 | 8.62 | 8.36 | 8.35 |
| 4 | 8.16 | 7.82 | 7.80 |
| 5 | 5.67 | 5.76 | 5.30 |
| 6 | 8.92 | 8.69 | 8.75 |
| 7 | 8.64 | 8.10 | 8.34 |
| 8 | 8.82 | 7.10 | 8.37 |
| 9 | 7.34 | 6.64 | 6.11 |
| 10 | 7.99 | 8.03 | 8.09 |
| Mean | 8.01 | 7.61 | 7.67 |

Table 2. Analysis of variance for testing differences among three listening sessions with respect to mean severity ratings of speech samples.

| SOURCE | df | ss | ms | F |
|---|---|---|---|---|
| Sessions (S) | 2 | .94 | .47 | 4.27* |
| Children (C) | 9 | 26.57 | | |
| S X C | 18 | 2.01 | .11 | |
| Total | 29 | 29.52 | | |

*$F = ms_S / ms_{S \times C}$. $F_{.05}$ (df = 2 and 18) = 3.55

The obtained results indicate that precautions against any listener adaptation effect would be desirable both clinically and experimentally.

## Summary

Speech samples of 10 cerebral palsied children were rated by 12 judges on three different occasions one week apart. According to the obtained ratings the judges regarded eight out of ten of the children as having a less severe problem the third time they heard them than on the first occasion.

## FOOTNOTES

1. It is interesting to note an example, selected at random, of the severity ratings of a single judge for one child during one of the sessions. These ratings for the 19 successive nine-second intervals of this sample were nine, seven, eight, seven, nine, eight, eight, nine, nine, eight, nine, nine, nine, nine, eight, eight, nine, and nine. These judgments indicate a lack of variability in the severity of the speech problem from one consecutive short speech segment to another.

2. $C.d. = t_{.05} \left( 2ms_{SC/c} \right)^{\frac{1}{2}}$ where ms = mean square for sessions X children; S = number of rating sessions; df = (s — 1) (c — 1) and c = number of subjects. The value of the obtained critical difference is .32.

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# Emerson: Democratic Egalitarian?

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*Viewpoints concerning the social thought of Ralph Waldo Emerson have been many and varied, but among the most prominent has been his idealization as the philosopher of democracy in America. This study, primarily of his addresses and lectures, attempts to show him in a newer, truer, and perhaps more definitive light. As such it reveals much that was anti-egalitarian and hence anti-democratic, as part of his world view.*

The myth makers of America have constantly given us distorted pictures of speakers whose ideas have contributed to our evolving society. From the time we were children and fed the pap of the inviolate truth of a Washington and the humanity of a Lincoln, to the time of our maturity when we were indoctrinated to the constitutionalism of a Webster or the integrity of a Taft, we are often the victims of myths — half truths, half supported, half verified.

One such myth of our maturity has to do with the thesis of this essay: the idea that Ralph Waldo Emerson constantly articulated viewpoints which had as their base the democratic egalitarianism of the "Age of the Common Man". That there is some truth to this view there is no denying. But when such critics as Henry Alonzo Myers, John Dewey, and Vernon L. Parrington — as shall be seen later — dub him a democratic egalitarian, perhaps this is going a little far. His own words reveal a much more complex picture.

## His Career

Emerson, it is well known, was born in Boston on May 23, 1803, of ancestors who were ministers. He attended Harvard, from which he graduated in 1821; he taught in his brother William's school for young ladies in Boston, entered divinity school in 1825, and began preaching in 1829, the same year that he married Ellen Tucker of Concord.

Emerson's career as a minister was short, but full of many doubts and a good deal of soul searching. As a result, in 1832, when he became convinced that the Lord's supper was not intended by Christ to be a permanent sacrament, he left his congregation.[1] His individualism was beginning to assert itself. The strongest influences in Emerson's life also came about this time. In addition to Plato, the most important among these were the philosophy of Coleridge, the mystical visions of Swedenborg, the intimate poetry of Wordsworth, and the stimulating essays of Carlyle. It was from these influences that his own philosophy of transcendentalism was compounded.[2]

As a philosopher Emerson was seriously interested in political questions as well as those of transcendentalism. The relationship of this philosophy to his political ideas might be summarized by saying that he

> "stood generally for democracy and individual liberty: since all existence is unified by the 'oversoul' and 'every man hath in him the divine Reason,' then all men are 'created capable' of contributing to reasonable judgments by the community, and each man

should be left free in forming and expressing his opinions and under normal conditions in deciding on his personal behavior. Yet there is a duality in human as in all nature. Men have gross animal instincts that lead them into selfish rivalries. In actual society there is conflict as well as cooperation, and a 'government of force' is necessary . . . . He believed that there were no dogmas fixing permanently the right lines between state and individual action, and that any community is benefited by the presence of both conservative and progressive views on the pace and direction of political change.[3]

Although Emerson won fame as a poet and writer and is best known to later generations for these accomplishments, it was as a lecturer that he was best known to his own generation and throughout his life. He himself felt that his calling was the practice of eloquence.[4]

This career as a lecturer, which was to keep him travelling for many years, began in Boston in 1833, after his return from England. Emerson later stated in his *Journals* that for some of these early lectures he distributed over one hundred tickets himself.[5] It was not long, however, before the lecure platform was to bring him his greatest fame. His "American Scholar" address, delivered at Harvard in 1837, was the first to accomplish this result. This address — a digest of his earlier work *Nature* — was an eloquent appeal for independence, sincerity, and realism in the intellectual life of America. It was followed by many others in a similar vein, and soon he was lecturing all over America and Europe. At the conclusion of the lectures, Emerson usually arranged the material into essays and published them.[6] Thus much of his writings actually stemmed from his speaking.

## His Equalitarian Ideas

Emerson's addresses, however, seemed to be more concerned with "Art", "Education", "Self-reliance", and "Nature", to name a few, than with controversial political philosophy. Thus the search for his concept of equality may perhaps best be begun by looking to his *Journals,* where both democratic and aristocratic ideals merge.

The democratic aspect of his nature can be seen in his transcendentalism, which, though it did not appeal to the masses, contained much that was democratic and equalitarian within it. Time and again, the exaltation of man as individual appeared in this philosophy of Emerson. In 1834, for instance, he wrote the following in his *Journal.* "The root and seed of democracy is the doctrine, Judge for yourself. Reverence yourself. It is the inevitable effect of the doctrine, where it has any effect (which is rare), to insulate the partisan, to make each man a state. At the same time it replaces the dead with a living check in a true, delicate reverence for superior congenial minds. 'How is the King greater than I, if he is not more just.' "[7]

The inference here is that men are are equal in the utilization of their intuitive powers, and thus this equality serves as a foundation for man's irrevocable right to govern himself. Emerson, however, went further in the clarification of the concept when he again stated in his *Journal* that "Democracy, Freedom has as its root the sacred truth that every man hath in him the divine Reason, or that, though few men since the creation of the world live according to the dictates of Reason, yet all men are created capable of so doing."[8] It was to this truth that we looked, Emerson believed, when we said "Reverence thyself; Be true to thyself."[9]

It is by these steps and from these words that the usual consideration of Emerson as the apotheosis of individualism is made. Actually from

this master idea of his philosophy springs forth his idea of equality, for man reasoning for himself is thus the equal of other men doing the same. From this, therefore, comes the equality of all men; to this he returns throughout his life.

The divine sufficiency of the individual, and hence the equality of this individual with others, is nowhere better exemplified than in his address on the "American Scholar", where in ringing tones, he throws down the challenge to individuality in the field of learning. "I have now spoken," said Emerson,

> "of the education of the scholar by nature, by books and by action. It remains to say something of his duties.
>
> They are such as become Man Thinking. They may all be comprised in self-trust. The office of the scholar is to cheer, to raise, and to guide men by showing them facts amidst appearances...[10]
>
> In self trust all the virtues are comprehended. Free should the scholar be — free and brave. Free even to the definition of freedom — 'without any hindrance that does not rise out of his own constitution.' Brave; for fear is a thing which a scholar by his very function puts behind him."[11]

One year later, on July 15, 1838, in an address now called "The Divinity School Address", which was delivered before the senior class in Divinity College at Cambridge, he went even further and called upon the students assembled there — and the world at large — to undo their chains and become their own priests under God. It was considered an attempt to undermine religious hierarchies when Emerson said:

"Let me admonish you, first of all, to go alone; to refuse the good models, even those which are sacred in the imagination of men, and dare to love God without mediator or veil. Friends enough you shall find who hold up to our emulation Wesleys and Oberlins, Sanints and Prophets. Thank God for these good men, but say 'I also am a man.' Imitation cannot go above good model. The imitator dooms himself to hopeless mediocrity. The inventor did it because it was natural in him, and so in him it has a charm. In the imitator something else is natural, and he bereaves himself of his own beauty to come short of another man's."[12]

These ideas, emanating from the scholar, have naturally brought both adverse and congratulatory remarks from the critics. Those in the latter category, in propounding their theses as to the democratic nature of Emerson, go a little far, perhaps. Such a critic is Henry Alonzo Myers, who stated in one of his books that, "Applied to society and government, the idea of equality knocks the props from under every kind of special privilege; as Emerson applied it to religion, it destroys all claims of the church, the scriptures, and the priesthood to special authority. Emerson did not deny the divinity of Jesus, he robbed it of unique significance by affirming the divinity and equality of all men."[13]

Such ideas about Emerson seem to be the usual ones, not only with the educated laymen, but also with the learned philosophers and scholars. Dewey, for example, characterized Emerson as "the philosopher of Democracy."[14] And Parrington noted that, "So shrewd a critic must concern himself greatly with the Jacksonian revolution that was hurrying America towards the acceptance of political equalitarianism. By the very compulsion of his transcendental philosophy, Emerson was driven to accept the abstract principle of democracy. He understood well what hopes for human betterment were awakened by the principle of majority rule."[15]

But aware as Emerson doubtless was of the political equalitarianism of Jackson, which led to the principle

of majority rule as an aid to bettering the position of mankind, it does not necessarily follow that he advocated the idea, that he himself was an egalitarian. This is merely an inference on the part of some of the critics, and not a valid one at that, if Emerson himself is to be believed; in fact, here it is that his aristocratic tendencies seem to assert themselves.

No statement of this kind came either in his lectures or his writings, but if his *Journal* is probed, it is found that sometime in April, 1854 — the passage is not dated — Emerson bluntly asked and answered the question: "Shall we judge the country by the majority or by the minority . . . The mass are animal, in state of pupilage, and nearer the chimpanzee. Certainly by the minority."[16]

If this seems inconsistent with present day conceptions of Emerson, or even with his own ideas of a decade before, it might be remembered that, "in every day living he not only discouraged submission to the dead hand of the social past but also discountenanced too much influence of one's personal past upon his own present."[17] Consistency, he asserted, was the hobgoblin of little minds.

Of course, this in itself does not explain why the emphasis on individualism, as promulgated in the transcendentalist philosophy of Emerson, does not uphold and act completely as a prop for egalitarian democracy. The answer is within the philosophy itself. For although his transcendentalism — with its emphasis upon the sufficiency of the individual, its stress upon nature, and its desire for action — contains many democratic elements, much that is undemocratic, in fact, that is anarchic, is also present. Carried to its logical conclusion, his philosophy seems to negate the cooperation that is inherent in majority rule. The philosophy of individualism that this gives to Emerson gives every man a possible veto on the decisions arrived at by the majority, thus leading in the last analysis to anarchy, and not democracy.

Nonetheless, the reform spirit which lay latent in Emerson's breast rose often to the surface, urging him to advocate what at times seemed like equalitairanism. In "Man the Reformer", a lecture given in Boston, Emerson indicated that, "The state must consider the poor man, and all voices must speak for him. Every child that is born must have a chance for his bread. Let the amelioration of our laws of property proceed from the concession of the rich, not from the grasping of the poor. Let us begin by habitual imparting. Let us understand that equitable rule is, that no one should take more than his share, let him be ever so rich."[18]

The egalitarianism indicated here however, again is modified by the appeal to the aristocratic elements. It is not, it seems, that the poor have a *right* to a "just chance for bread", but rather it is the beneficent and benevolent patriarchy which is to understand and do the conceding. This is a direct negation of democracy, in fact, this is a return to what the masses have been fighting since feudal days. For in the egalitarian philosophy, it is not that the people in general should have more of the comforts of life, as such, that is important, but that they have a natural right to them. Thus although Emerson had a sincere interest in the kind of social and political reform that was based in equality, his attitude is often visionary, especially since he was against universal suffrage. It is in this area that his aristocratic tendencies become manifest. This tendency is exemplified in his lecture, "Natural Aristocracy":

> "The old French Revolution", he said then, "attracted to its first movement all the liberality, virtue, hope, and poetry in Europe. By the abolition of kingship and aristrocracy, tyranny, and inequality, such pov-

> erty would end. Alas! no; tyranny, inequality, poverty, stood as fast as ever. We likewise put faith in Democracy; in the Republican principles carried out to the extremes of practice in universal suffrage, in the will of the majorities. The young adventurer finds that the relation of society, the position of classes, irk and sting him, and he lends himself to each malignant party that assails what is eminent. He will one day know that this is not removable, but a distinction in the nature of things; that neither caucas, nor the newspaper, not the Congress, not the mob, nor the guillotine, nor fire, nor all together can avail to outlaw, cut out, burn or destroy the offense of superiority in persons."[19]

Seemingly, a return to the natural aristocracy of John Adams is here indicated. "I affirm that inequalities exist", said Emerson, "not in custom, but in the powers of expression and action; a primitive aristocracy . . . For although governments might make errors, Nature makes none."[20]

## THE SUMMING UP

The period of 1830-1850 set in motion democratic forces which were to continue to wield their impact as a result of the impetus given them by Jackson. Emerson was not to be left untouched by the continued growth of these forces. Since the common man of the Jacksonian democracy was in the ascendant, his ascent pushed forward the idea of equality — an idea which had been largely neglected since the end of the Revolution. In varying degrees, then, Emerson showed his concern with the egalitarian ideal.

Influenced by Swedenborg and Carlyle, Emerson's political theory in respect to equality contained also the overtones of his own transcendental philosophy. The blending in the mind of the transcendentalist, of democratic principles and aristocratic tastes, however, produced a philosophy of incongruous elements. Because this philosophy was espoused only in the general realm of the philosopher, however, little specific practical application or advocacy of it was made.

In essence, Emerson's transcendentalism, when transported to the equalitarian realm — since it had its emphasis in the complete independence of the individual — to a great degree inherently stressed the equality of man. There was thus, metaphysically at least, a belief in a doctrine which might have made of Emerson an egalitarian. The incongruity arises when this concept of equality is compared with other utterances of Emerson's wherein he condemns, for example, the rule of the majority and suggests instead the rule by a natural aristocracy similar to that of John Adams — both ideas contrary to what is usually considered egalitarian doctrine.

Thus Emerson was pulled by opposing forces when confronted with egalitarianism. Applauded by many as the great democrat, he did believe that every man had the innate quality of the possibility of living by reason, and in the last analysis, this was the kind of equality that came out of his transcendentalism. But, despite these dispositions for equality he was against majority rule, feeling that the minority was more capable of governing, and he therefore denied the fact that the result of each individual's cogitations could be implemented into a governmental policy.

This study into the equalitarian concepts of Emerson reveals some new facets of his political nature. Thus the easy generalizations usually associated with Emerson — that of the great democrat and egalitarian do not necessarily hold. The fact is that much that was anti-egalitarian, and hence anti-democratic has been revealed. Emerson, therefore, is

shown in a newer, more fully rounded, and perhaps truer light, a light that should be of some aid in understanding his contributions to the history of ideas during the "Age of the Common Man."

## FOOTNOTES

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[2]Ralph Waldo Emerson, *The Heart of Emerson's Journals,* Bliss Perry, ed., (Boston: Houghton, Mifflin and Co., 1936), 77, 92.

[3]Francis William Coker, *Democracy, Liberty, Property,* (New York: The Macmillan Co., 1942), 827.

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[5]Emerson, *Heart of Emerson's Journals, op.cit.,* 150.

[6]Ralph Rusk, *The Life of Ralph Waldo Emerson,* (New York: Charles Scribner's Sons, 1949), 279.

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[8]*Ibid.,* 390.

[9]*Ibid.*

[10]Emerson, *Nature, etc., op. cit.,* 100.

[11]*Ibid.,* 104.

[12]*Ibid.,* 145, 146.

[13]Henry Alonzo Myers, *Are Men Equal?* (New York: C. P. Putnam's Sons, 1945), 45.

[14]John Dewey, "Emerson — The Philosopher of Democracy," *International Journal of Ethics,* (July, 1903), XIII, 405.

[15]Vernon L. Parrington, *Main Currents in American Thought,* (New York: Harcourt Brace and Co., 1927), II, 391, 392,

[16]Emerson, *Heart of Emerson's Journals, op.cit.,* 267.

[17]T. V. Smith, *The American Philosophy of Equality,* (Chicago: University of Chicago Press, 1927), 211.

[18]Emerson, *Nature, etc.,* op.cit., 253.

[19]Ralph Waldo Emerson, *Lectures and Biographical Sketches,* (Boston: Houghton, Mifflin and Co., 1893), 34-5.

[20]*Ibid.,* 36.

# The Preacher's Personal Proof

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*A discussion of ethical proof and the preacher — from five points of view.*

Aristotle made a fundamental division of proofs when he called them: logical, emotional, and ethical. Certainly, the preacher uses logical proof in his sermons, but I remember one devoted layman who complained that his former college debater-preacher used too much logical proof in the pulpit and not enough emotional and personal proof. Certainly, too, the preacher uses emotional proof. Generally, he reinforces beliefs already held by his congregation by sentiment and by affection. But in this discussion, I want to consider the preacher's ethical proof. Let us look at this personal proof from five points of view: (1) How the images of the community affect the preacher's personal proof. (2) How the preacher's reputation affects his personal proof. (3) How we discover the preacher's personal proof in what he does. (4) How what the preacher says reveals his personal proof. (5) And how what the preacher is colors his personal proof.

I shall use the word preacher, but any other worker in the field of religion is caught up in these five aspects of personal proof.

(1) How do the images of what the community expects of the preacher affect his personal proof?

We live in a society conditioned by generations of living. Through many years the community has slowly built up images, concepts of the function of the preacher in society. Should the preacher conform to these images?

Many communities still expect the preacher to set an example of behavior for its youth. Preachers who do not meet these expectations often make the front pages of the newspapers.

In some congregations such habits as smoking and drinking by the preacher are forbidden. It is hard for some congregations to get used to young theologues graduating from metropolitan seminaries with different attitudes toward drinking and smoking than those held by them. The young theologues argue that it would be breaking community with the teenagers if they did not drink and smoke with them. For some laymen it is hard to accept the religious worker who hurries through a meditation so that he can take a drag on a cigarette.

In a sister profession we have witnessed teachers who want freedom from restraints. They want to smoke, drink, play around, and no doubt in the larger communities their behavior today is not watched as carefully as it is in the smaller communities. The stereotype of the teacher who sings in the choir and teaches a Sunday school class has been broken. The teacher today wants the community to take a professional attitude toward him: If the teacher performs well in the class room, it is nobody's business what he does outside the classroom. Similarly, the young preacher today wants the community to take a professional attitude toward him. He wants to perform his professional duties, and "lead his own life." But the community, the con-

gregation, is reluctant to separate daily living from professional competence. Protestantism rejects the priestly or professional status of religious workers.

Note in apparently superficial matters how the stereotype of the community affects the behavior of the preacher. It was often said, in his early years in the ministry, that Ralph Sockman looked more like a business man than a preacher in the pulpit. Most of us remember several changes in pulpit attire through the years which changing customs have demanded. Now it is the Geneva gown. In *The New Yorker* there has been an amusing dialogue on names of preachers between Richard Rovere and Robert McAfee Brown. Conformity seems to have demanded the three unit name such as Henry Ward Beecher, John Sutherland Bonnel, Norman Vincent Peale, Harry Emerson Fosdick.

Does not the personal proof of the preacher suffer when he does not conform to the image held by the congregation?

(2) How does the reputation of the preacher affect his personal proof?

We have often heard it said that our reputations are our shadows. Surely, reputations are an inseparable part of the personality of the preacher. What do others think of the preacher? Should the preacher guard his reputation? Should the congregation protect the reputation of the pulpit?

Do people say nice things about the preacher? Do they recall acts of thoughtfulness? Do people talk about the preacher's generosity? His modesty? His humility? On the other hand, does the preacher have a reputation for not paying his bills, for laziness, for indifference, for callousness, for jealousy?

The story went the rounds that Harry Emerson Fosdick, when he took the Riverside pulpit, refused to take more than $5,000 a year as a salary because he did not want people to say that he preached for money.

Another story church people like to tell concerns Bishop Henry Hobson of the Episcopal Diocese of Southern Ohio. His laymen, it seems, being concerned about his generous impulses, saw to it that he had a house to live in, food to eat, people to care for him, cars to be driven to appointments. The laymen sought to protect their Bishop against his own generosity. Such a story won respect among all Christians.

Lloyd C. Douglas records that he would not drive a car that was conspicuous when he called upon his parishioners. Patients may want to see their ultra successful doctor drive up in an expensive car, but Lloyd C. Douglas did not think that he could carry comfort to members of his congregation in a showy automobile. He was careful of appearances.

An eloquent Jewish Rabbi had a religious program called "The Lamplighter." He was widely listened to. The sponsor was the manufacturer of Crazy Water Crystals, a laxative. All went fairly well, with few protests, until the sponsor was successful in getting the Rabbi to give the commercial. This was too much for his congregation. They felt that the dignity of his pulpit had been compromised.

No preacher can neglect the effect of his reputation on his personal proof.

(3) The personal proof of the preacher is affected by what he does.

The preacher in the pulpit gives personality cues to the congregation. Remember the words of Caesar about Mark Anthony, "I do not dislike the matter, but the manner of his speech."

David Garrick once criticized a preacher's deportment in the pulpit. "What particular business had you to do," Garrick inquired of the offending minister, "when the duty was over?"

"None," said the minister.

"I thought you had, on seeing you enter the reading desk in such a hurry. Nothing can be more indecent than to see a clergyman set about sacred business as if he were a tradesman, and go into church as if he wanted to get out of it as soon as possible. What books were those which you had before you?"

"Only the Bible and the Prayer Book."

" 'Only the Bible and the Prayer Book!' When you tossed them backward and forward, turned the leaves as carelessly as if they were those of a day book and ledger."

And Charles Dickens was bothered by the unbecoming deportment of a preacher in the pulpit. In his description of a sermon to which he listened in a theatre in the East end of London he reports that while nothing could be better than the large Christianity of the Preacher's general tone, it did some violence to his own spirit of reverence "to see the Bible held out at arm's length at frequent intervals, and soundingly slapped like a slow lot at a sale."

The preacher who reverently and not carelessly opens the Bible to his scriptural passage and reads the Word intelligently and not absent mindedly gives minimal cues to his congregation as to his reverence for the Book. The preacher who does not fumble with his notes or manuscript while the anthem is being sung, or who does not concern himself with other matters, such as drinking a glass of water, when the congregation is singing a hymn, indicates to the congregation that he is part of the total act of worship and not a spectator.

Through the use of the voice the preacher gives many personality cues to the congregation. Whether the preacher is bombastic, full of pretense, shy, egotistical, overbearing, pompous, gentle, kind, understanding, full of wisdom, appears in the voice.

What the preacher does affects his personal proof.

(4) What the preacher says reveals his personal proof.

Oliver Wendell Holmes once declared, "The way a man handles his egoisms is a test of his mastery over the audiences or a class of readers. What we want to know about the person who is to counsel or lead us is, just what he is, and nobody can tell us so well as himself."

Phillips Brooks looked askance at autobiographical materials in sermons, but there is plenty of such materials in the sermons now being preached in America. One can not read the sermons of Harry Emerson Fosdick, Ralph Sockman, or Edgar DeWitt Jones without finding anecdotes from their own lives.

The preacher reveals himself not only in such autobiographical materials, but in what he praises and what he condemns. His sense of values is found in what he says.

And in his choice of materials the preacher reveals his personal proof. The poetry the preacher uses reveals his reading. Does the preacher confine himself to the poets he studied in college, or is he still reading in this field of literature? Do T. S. Eliot, W. H. Auden, Robert Frost find their way into his pulpit? Do the theologians Niebuhr and Tillich find expression in his sermons? Does the preacher use the findings of modern psychology and psychiatry in his preaching?

A congregation forms an opinion of the personal proof of the preacher from what it finds in what the preacher says.

(5) What the preacher is colors his personal proof.

Phillips Brooks told the young preachers at Yale Divinity School that it was easier to be than to seem. Sinclair Lewis portrayed Elmer Gantry as a phony because he had no central integrity.

One can count on a congregation

distinguishing between seeming and being. Scandal swirled around the head of Henry Ward Beecher in the closing chapters of his life, but his congregation was loyal to him to the end. For thirteen years after the conclusion of his trial he preached from the Plymouth pulpit. Men like Lyman Abbott, Richard S. Storrs, Judge Nielson believed Henry Ward Beecher innocent of the charges brought by Theodore Tilton. The congregation contributed $100,000 to defray the expenses of the trial.

Harry Emerson Fosdick in the early 1920's took his stand for liberalism and modernism against fundamentalism. Harry Emerson Fosdick drew people to him because of what he was.

More than in any other profession a preacher's life gives weight to his words. An actor may be a rounder, have five wives, and in general live the life of a reprobate. A teacher may have his moments off the reservation, may even get dead drunk, and be far from a model for youth. But such conduct is not for the preacher. A preacher may try it, as in *Mackerel Plaza,* but whenever a preacher's character is impaled on the tongue of gossip, whenever his conduct gives the lie to his words in the pulpit, he is finished.

Chaucer summed behavior up when he wrote of his good priest:

> Christes lore, and His apostles twelve,
>
> He taught, and first he folwed it him selve.

In conclusion, we may say that personal proof is the most important proof of the speaker on religious topics. The teacher of mathematics is not so directly concerned with personal proof as is the one who tries to show others the better way through the use of words. Phillips Brooks put it this way, "Preaching is truth through personality."

# A Televised Lipreading Series

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*A discussion of the experiences encountered in presenting a television series designed to teach lipreading. Also included is a description of the basic program format.*

"Eyes That Hear" was the title selected for a series of television programs which were designed to present a fundamental course of lipreading instruction. The series was a joint project of an advanced television production class and the speech and hearing science area of the Ohio State University Speech Department. The programs were presented over the facilities of WOSU, the Ohio State University television station.

The series was the result of demands for lipreading therapy for older individuals and others who could not get to audiology clinics for such training. The series was aimed at a general viewing audience. The university station has a potential viewing audience of from 18,000 to 20,000 viewers. The individual programs received advance publicity in the TV and radio sections of local newspapers. The major goal of the series was to determine the feasability of presenting lipreading instruction via television. This article attempts to describe the approaches utilized in setting up such a program. It is intended to be purely descriptive in nature. As such it is to serve as a "sharing of experiences" with speech and hearing therapists who may be contemplating the production of such a series.

Apparently, only two other such lipreading series have been attempted. The first of these described by Crawley[1] was presented in conjunction with the University of Wisconsin television station. However, the sponsoring agency was the Madison chapter of the American Hearing Society. The other series described by Kaho[2] was sponsored by the Denver Hearing Society. Thus, the present series appears to be the first entirely organized and presented by a University Speech Department.

The author served as coordinator, host and instructor for the series. The technical direction was provided by members of the television production class and personnel of the university television station.

## Description of the Series

The series involved eight weekly programs. Each program was half an hour in length. The individual programs were divided into two time segments. The first segment, ten minutes in length, was devoted to demonstrations, lectures and discussions with guest "experts." The second segment was eighteen minutes in length and involved the actual presentation of a lipreading lesson. The lessons utilized a modified Nitchie method and involved presentation of key words and accompanying sentences. The key words were presented auditorially and visually. The visual presentation was accomplished through the use of a large chart which displayed the key words used in the lesson. The words were presented individually for recognition practice and in groups for contrast practice. After this short drill the sentences were presented. Before each group of four sentences was presented the instructor presented the key word

which appeared in the sentences with both visual and auditory reinforcement. Before each of the four sentences was presented a voiced statement relative to the nature of the thought of the sentence was presented. For example the following sentence, "I would like to have your view on the subject" was preceded by this statement, "this sentence is about something a wife may never say to her husband." Immediately after the sentence was presented *without* voice it was presented again with voice. In order that the viewers might check the accuracy of their responses the sentence was then presented on an Executive Type Teleprompter. Approximately twelve key words and forty-eight sentences were presented during each program. At the end of this formal section of the lesson a group of ten common expressions were presented. These expressions were taken from the Ordman and Ralli manual.[3] The viewers were alerted to this section by a caption on the Teleprompter and a verbal statement from the instructor. Each program ended with the presentation of a riddle or a short saying which would be revealed at the beginning of the next program. The last minute of each program was devoted to a rapid summary of the program as well as a short description of the upcoming program.

The individual lessons involved a different sound for each program. The lessons proceeded from a visible consonant sound to a somewhat obscured consonant sound (p, b and m through w and wh sounds).

### Description of the Set

A medium sized set was utilized for the series. The back walls of the set consisted of brightly painted pegboard arranged in a series of staggered patterns. On part of the back wall were two blackboards as well as a large space for the presentation of visual aids. The set was divided into two areas. One of the areas contained easy chairs, several low tables and a blackboard. This area was used during the first part of the program. The second part of the set contained a waist high lectern which also housed the small teleprompter. Also included in part of the set was a blackboard and an easel for the presentation of visual aids. Two cameras were used during the program. One camera was used for long as well as "tight" shots during the introductory phase of the program. During the lesson proper the two cameras were utilized for selected "close up" shots. A boom microphone was used for audio pickup. Also, on several occasions one of the cameras was used for slide projection pickup.

### Program Schedule

The order and content of each program was as follows:

1st Program: Discussion of purposes of the program and description of the nature of lipreading. Administration of short lipreading test. Introductory lesson using salutations and materials dealing with foods, cars and days of the week.

2nd Program: Discussion of anatomy of the ear, pathologies of the ear and role of medical therapy. Lesson on p, b and m sounds. Section on "What People Say — About the Weather."

3rd Program: Discussion of methods of testing hearing — pure tone and speech reception tests as well as a discussion of the testing of the hearing of pre-school children. Lesson on f and v sounds. Section on "What People Say — At the Dinner Table."

4th Program: Discussion of lipreading training through the use of silent motion picture films. Showing of two lipreading films produced by Marie Mason. Lesson on s and z sound.

5th Program: Discussion of value of auditory training. Demonstration of use of residual hearing. Lesson on sh and ch sounds. Section on

"What People Say — At Election Time."

6th Program: Discussion of the value of visual training in the development of skill in lipreading. Demonstration of tachistoscopic and flash card training. Lesson on t and d sounds. Section on "What People Say — At the Movies."

7th Program: Discussion of Hearing Aids — their fitting and principles of correct usage. Lesson on w and wh sounds. Section on "What People Say — About Hearing Aids."

8th Program: Discussion of mental hygiene for the hard of hearing and the value of speech conservation. Readministration of initial lipreading test. Listeners were asked to evaluate their progress. Section on "What People Say — Upon Leaving."

### Discussion

One of the basic problems encountered with such a television program is the lack of "visual feedback," or in unvarnished terms the lack of response from a live therapy group. In order to compensate for this lack of response the lesson was previewed with an adult therapy group the day before the program was scheduled. In this way it was possible to anticipate what sections of the lesson would prove to be difficult. Then on the regular program it was possible to role play the therapy session in terms of repetitions of materials, amplifications of materials, etc.

There was no formal check of audience reaction to the various programs. However, there was a group of faithful viewers consisting of adults who were enrolled in therapy at the Columbus Hearing Society and the Ohio State University Speech and Hearing Clinic as well as some staff members of the Ohio School for the Deaf. The majority of these viewers regularly forwarded their observations at the end of each program.

In summary it would appear that lipreading instruction can be presented via television. Lipreading encompasses the type of subject material and manner of presentation that adapts well to television. In looking forward to future programming it would appear that the ideal approach to such a type of series would include a ten week series of basic, informal lessons utilizing objects, short skits and short stories all keyed around pictures or objects. This series could then be followed by a ten week series devoted to formal lessons keyed to particular consonant sounds with idiomatic practice materials.

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[1]Edward F. Crawley, "Television and the Hearing Handicapped," *Hearing News*, 26 (1): 3-4 (January 1958).

[2]Elizabeth E. Kaho, "This is Lipreading on TV," *Hearing News*, 26 (3): 7-8 and 18 (May 1958).

[3]Kathryn Ordman and Mary P. Ralli, *What People Say*, New York: The Nitchie School of Lipreading, 1949.

# William Russell: Educator and Elocutionist

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*This article describes how William Russell, one of the early contributors to the elocutionary movement in this country, and at the time a prominent figure in the professional education movement, attempted to integrate his theories on education and elocution.*

William Russell is a significant figure in the history of the elocutionary movement in America, yet little has been written about him. Perhaps this is because his activities were split between two disciplines, in neither of which was he fully accepted as "a true disciple of the cause." But for this very reason, it may be of importance to give attention to the life and thought of one whose work brought together so closely the professional education and elocutionary movements. We in the field of speech know Russell best as a writer and teacher of elocution. In addition, he was the first editor of the *American Journal of Education,* the earlist periodical in English devoted exclusively to the progress of education. He was also active as a teacher and leader in the educational field for almost forty years.[1]

## I

William Russell was born in Glasgow, Scotland in 1798, and completed his education at the University of Glasgow before finding it necessary to seek a warmer climate as a result of a pulmonary affliction. He decided to come to Georgia in 1817, where he found employment as a tutor, and later conducted a private school for two years in conjunction with Chatham Academy in Savannah.[2] Shortly after becoming principal of the academy in 1821, he married one of the teachers, Ursula Wood, a native of Connecticut. She may have influenced him to move to New Haven the following year, where he conducted a school in the New Township Academy building.[3] In 1825, he became headmaster of Hopkins Grammer School and gave private lessons in elocution and oratory to Yale College students.[4] During the same period he taught elocution and oratory at the theological seminaries at Andover and Cambridge.[5]

Upon the recurrence of his former illness, Russell moved to Boston where for five years he taught elocution in several schools and also to students of Harvard College.[6] Shortly thereafter, he was instrumental in bringing into publication the first issue of the *American Journal of Education.*[7] Monroe indicates that this was the "first noteworthy attempt at educational journalism in the United States."[8] Following this, Russell delivered a series of lectures on various phases of education at numerous teachers' institutes, lyceums, and reading circles in Boston and neighboring cities.[9]

In 1830, Russell moved to Philadelphia and established a school for girls at Germantown.[10] Here, too, he became active in the advancement of professionalism in education, and founded Philadelphia's first teachers' institute in 1831, and also a *Journal of Education* a year later.[11] At this time, Russell sold his interest in the *American Journal of Education* to William Woodbridge who changed the name of the journal to *American Annals of Education and*

*Instruction.*[12] In 1833, Russell withdrew from Germantown, established a school for girls in Philadelphia and remained here until 1838.[13]

Upon returning to Boston, Russell continued to teach elocution and opened a school of speech in partnership with James Murdoch.[14] The school was one of the successful early schools of speech in this country. In fact, it was too successful for its own future, for after flourishing for a time, the local high school speech contest committee prohibited boys who took lessons at Murdoch and Russell's Institute from contending for prizes in declamation. Boys who did not have the opportunity for such training were thought to be placed at a disadvantage. Parents referred to this rule as the reason for withdrawing their children from the school.[15]

During this period, Russell continued his extensive work with teachers' institutes in Massachusetts under Horace Mann and in Rhode Island under Henry Barnard.[16] From 1842 to 1844, he took up residence in Andover and taught elocution and oratory at nearby academies and seminaries. He moved to Medford in 1846, maintaining these teaching relationships and also conducting lectures at Brown University, Union Theological Seminary and Princeton University. In 1849, he founded the Merrimack Normal Institute at Merrimack, New Hampshire, a private normal school conducted successfully until 1852. He opened the New England Normal Institute in Lancaster, Massachusetts in 1853, and continued there until failing health necessitated its close in 1855.[17] To the extent that his health permitted, Russell continued to attend various teachers' institutes in the state, acting as a "lecturer and instructor in reading and elocution."[18] He remained in Lancaster, lecturing and writing in these later years, until his death in 1873.[19]

In addition to his lectures and organizational work in the professional education movement, Russell published some thirty books, sixteen of which were on elocution.[20] The works on elocution were repetitious to a definite degree. On occasion, the very same sentences were used in more than one text. His most well-known work in the elocutionary field was written in conjunction with James Murdoch and entitled *Orthophony or Vocal Culture in Elocution,* 1845. This text was in common use for nearly half a century.[21]

## II

As an educator, William Russell is remembered for several significant contributions. His labors in conjunction with the *American Journal of Education* brought about the extension of teaching in physical education, liberalized views on female education, encouraged the use of more genial methods in primary education, and helped to establish lyceums and other popular institutions as well as teachers' associations and seminaries for teachers throughout the East.[22] Russell's ideas in the field of education were distinctly influenced by the Pestalozzian movement, with which he identified himself in its early life in the United States. He made an effort to introduce the Pestalozzian system in his school of oratory in Boston,[23] and did use the method in the Lancaster school in 1853.[24] He published various articles on Pestalozzianism in Barnard's *American Journal of Education.*[25]

Pestalozzi's central purpose was to conduct all educational procedure in accord with the natural order of the development of human faculties. According to his theory, all knowledge was derived in the first instance from sense perception, thus all instruction was to be based upon real objects and occurrences. The purpose, then, of primary education was harmonious cultivation of the faculties of the mind with no communication of technical knowledge.[26] In harmony with the "object method" of teaching, Pestalozzi contended, therefore, that books "shall be the last fountain

from which we shall endeavor to draw our knowledge."[27] Thus, in agreement with Rousseau, Locke, Comenius and Bacon, Pestalozzi argued that the "development of man commences with natural perceptions through the senses." Observation was considered the absolute foundation of all knowledge, and the first purpose in education to "lead a child to observe with accuracy; the second to express with correctness the result of his observations."[28] Exercises in observation, and in thought, such as the development of language control by drill in speaking and writing, became fundamental objectives in such a system.[29]

In short, Pestalozzi urged the teacher not to "introduce anything into his pupil, but to develop what he finds in him.[30] Practical capacity was dependent to a greater extent upon the "possession of intellectual and corporeal power than upon the amount of knowledge," and the chief departments for developing these powers were form, number and speech.[31] Pestalozzi's method was not "to cultivate the mind in a material way, merely by inculcating and engrafting everything relating to external objects," but he sought to "develop, and exercise, and strengthen the faculties of the child by a steady course of excitement to self-activity."[32] Thus, it is easy to understand why the "acquisition of language and the communication of ideas and thoughts by means of articulate sounds" was fundamental in Pestalozzi's method for elementary school training.[33]

The influence of Pestalozzianism is quite evident in Russell's educational philosophy. He complained of schools possessed with too much "mere rule and repetition, detached fact and specific direction," and "too little searching interrogation, close observation, reflective thought and penetrating investigation."[34] The educational system was plagued with too many "arbitrary exercises of memory on combinations of printed characters, abstract numbers, or even the metaphysical relations involved in the science of grammar" (page 117). The solution to these problems was for the teacher to recognize and respond to the child's natural appetite to knowledge and understanding. Russell believed the child, driven by his curiosity, wanted to examine and to observe (page 118). Thus the perceptive faculties were to be disciplined "by means of objects addressed to the senses" (page 122). Russell objected to the fact that knowledge, in many philosophies of education, was too much related to the study of systems, rules and definitions, and the digestion of text-book materials (page 127). It was the teacher's place, then, to become not a "student of intellectual philosophy," but a "wakeful observer and inquirer into the phenomena of an actual, living specimen of the human mind."[35]

These problems were nowhere more evident than in the training of the expressive faculties where the exercises and methods had been too literal and mechanical.[36] Russell thought the mind was too often kept in a "comparatively passive condition" (page 327). He believed teachers ofted failed to understand that "the term 'expression', (*pressing out*) implies, in the first instance, the existence of something *within*, which under the action of a force, working whether from within or from without, is *pressed out*, and thus rendered external, palpable, or perceptible" (page 49). The life of such expression in all the cultivated forms of language and art, Russell declared, was emotion, the same "pervading element of feeling" which had given all art "lasting life and . . . sway over the mind" (page 64). The wise educator, then, would devote his efforts to the "due cherishing, strengthening and developing, as well as to the moulding, guiding and governing of this great element of intellectual and moral power" (page 64).

In harmony with the Pestalozzian emphasis, Russell saw the contribu-

tion elocutionary training could make to the early education of the child, which heretofore had been somewhat literal and mechanical. He argued that the early culture and training of children was extremely deficient in reference to the effects of expression, and that "a proper discipline of the young mind, with reference to expression, would embrace all the vivifying and inspiring influences of nature and of art."[37] The prominent error which Russell recognized in the arbitrary modes of education was "the *repression* rather than the development of the natural desire of utterance in childhood."[38] He pictured the child as a victim of outworn educational methods. He was taken from the "great school of nature" with its exciting objects into the close school-room where with its abstractions the "oxygen of life" was withdrawn from him and his mental processes thereby became mechanical and indifferent.[39]

Russell thought elocutionary training could correct this by providing "expression and effect to the silent images of thought. It inspires and enlarges the whole mind, and invigorates all its active powers . . . Culture in this branch should commence in childhood. It is then that the habit can be seasonably directed."[40] He believed a considerable part of the early educational procedure should be concerned with conversation, freely entered into by the child as a natural means for the acquisition of accuracy, expertness, and freedom of expression.[41]

## III

With due acknowledgement to all of his achievements in the area of professional education, William Russell, nevertheless, is probably remembered most today by those who show interest in the elocutionary movement, for here, his contribution may have been more distinctive. Even his fellow educators of the time recognized his important work in this field. An article in tribute to Russell in Barnard's *American Journal of Education* in 1858 contained this passage: "His methods in elocution . . . have been extensively used in our schools and colleges and professional seminaries, and have effectually contributed to the advancement of a branch of education previously much neglected."[42]

Although Russell was not a member of the "natural" school of elocution, especially in the tradition of Bishop Whately, he placed considerable emphasis upon the natural, genuine and simple qualities of delivery. The Pestalozzian influence was evident, too, is his theory of elocution.

Russell contended that elocution was an art concerned with "managing the voice and the person in the act of speech," but, as in every form of genuine art, it was "only the highest and best, the truest forms of *nature* imbodied in practice."[43] He insisted it was of primary importance that the speaker possess an earnest and warm feeling which would not allow him to wait for "niceties of elocution," nor any artificial processes of expression (page 113). Eloquence, then, in whatever form, demanded "as a condition of its effect, a conviction, on the part of the hearer, of the perfect sincerity of the speaker" (page 112).

Conforming to proper Pestalozzian theory, Russell contended that "good reading is not a receptive, but a communicative state — not a passive, but an active condition."[44] He showed some characteristics of the "think-the-thought" point of view, and agreement with Woolbert's emphasis as well, in pointing out that speech was a function of the "whole living man," and that man's thinking and feeling could not be separated.[45] Whenever this complete and smooth function in man was disturbed, Russell believed one's speech became mechanical, and the whole speech process, as a result, was "an offence to sound judgment and true taste."[46] In short, the main purpose of reading

and speaking was to "communicate thought."[47] The best elocution, therefore, was that which preserved "a perfectly simple and natural manner."[48]

The one true, safe and uniform standard which Russell proposed to maintain this natural manner in elocution was the ear, or the "intuitive perception of the mind."[49] Proper elocution would insist upon the accommodation of the "movement of the voice to every mood of thought."[50] Russell suggested that young children should be given only that to read which they could understand, and which would lie within their powers of expression, for only when the child was capable of expressing the thought, was he capable, too, of reading correctly.[51] He advised the student, previous to his reading of a sentence, to state the sentiment in his own words.[52] He sought to establish the principle of sense over sound as the determining standard for proper reading.[53]

In his approach to the specific techniques of the elocutionary art, where the mechanical emphasis, if any, is likely to be revealed, Russell, although treating these elements in rather enlarged detail, nevertheless attempted to ground his rule in reason. In the discussion of rhythm, he warned against its deformity when rendered "prominent and obstrusive."[54] He recognized enunciation and pronunciation as the only mechanical parts of elocution and inflection, emphasis and pausing as the intellectual parts.[55] He advocated something very near to a conversational style in calling for a use of the voice which was "most nearly exemplified in animated conversation, addressed to a numerous company in a large room" (page 62). The pause was useful because it allowed the mind opportunity to contemplate each distinct portion so as to grasp and to appreciate it fully and to sense its relation to the whole (page 127). Gesture was valid only when it derived "its existence from the necessary sympathy of mind and body," and thus originated in the communicative process from a "law of man's constitution."[56] It was necessary for gesture to break through all arbitrary restraints, and above all submit itself to the "guide of reason" (page v). Russell went to greater efforts, however, to show the rule of gesture, than modern scholarship in speech fundamentals would permit. But even in giving attention to such specific detail as the position of the feet, he attempted to base his theory on reasoned principle: "It is of the utmost consequence to observe a correct position of the feet, not merely because an incorrect position is ungraceful, but because the easy and natural movement of every part of the body depends on the feet being properly placed" (pages 3-4). Furthermore, he insisted that all thought of the specific rule and principle involved in gesture be eliminated from the mind at the moment of speaking, in order that gesture might come forth has a result of habit, and not trick, a bodily response into which one naturally fell "by an intuitive and unstudied effort of his mind."[57] Allowing for a time in which it was rather popular to be quite detailed in the description of principle and precept, one must conclude that Russell was resisting the tendency to carry this emphasis to an extreme, and attempted to let reason prevail in all instances.

Russell called attention to the fact, however, that the natural, spontaneous elements of elocutionary training, if stressed unduly, might prevent one from recognizing elocution as an art:

> Every mind imbued with the pure love of nature, and with manly simplicity of taste, must revolt at whatever is artificial in the effect of delivery. But is there therefore no art of delivery? — are there no methods, no rules for acquiring a just delivery?[58]

He believed that art in delivery ought to be "the product of genuine

taste" and that elicited by the "observation of correct models, and disciplined by reflection on these." From these prototypes sprang the principles that were to be incorporated in rules and practice. Thus, Russell accepted only that art whose character was genuine, and whose effects were conducive "to all the best ends of human culture." In illustration, he told the story of a young man, who, upon planning a professional life, was advised to make himself available for elocutionary training. "I want no artificial training," was the reply, "find me the thing to say, and I'll find the manner of saying it." Such a lad, Russell added, must "have consciously possessed, by special endowment, all that it cost Demosthenes so many laborious years to master."[59]

Russell endeavored to illustrate the function of rule in elocutionary training, not as that which was arbitrarily imposed, but justified by reason. He maintained that every teacher who attempted to correct the emphasis, inflection or pause of a student's performance must have had a reason for this correction. He showed that such reasons given in these instances, assuming consistency, became rules, and it was these the teacher was eventually obligated to impart.[60] No one who was not ignorant of their meaning and application could object to them, merely because they were rules, or were systematic and well defined.[61] This was not the rule derived from the bookish form of knowledge, to which Pestalozzi objected, but the rule derived from observation and experience.

Russell quarreled with Whately, who maintained that such study of detail impaired every system of instruction founded upon it. But Russell showed that the teacher was duty-bound, when he indicated any error, to refer the student to the particular principle violated.[62] In this department of education, as in any other, he argued that "true instruction is nothing else than the exposition of a principle along with an analytical application of it."[63] Russell commended Austin's *Chironomia*, only, however, because it offered "the invaluable aid of classification and nomenclature." It was never intended, he insisted, to be a manual of directions, nor to "substitute rules of art for the promptings of nature," but only to observe and show what action is.[64] The same could be said for Dr. Rush's work on the *Philosophy of the Human Voice* which provided the foundation for much of Russell's writing. His object in setting forth Rush's diagrams and exercises was "not to exhibit the strict application of any rule or principle of elocution, but merely to aid the mind in attaining an exact apprehension of the nature and character of the elements of vocal sound in certain relations."[65] Accordingly, the purpose of such detailed principles as Austin and Rush set forth, and Russell, too, was to point out the general direction, and allow each individual to make his own natural adjustment.

## Conclusion

Thus, it is clear that Russell sought to counteract the extremes of elocutionary training which led to mechanical artifice. On the other hand, Russell insisted upon the necessity of rule, providing it was first founded in reason and accepted as suggestion rather than prescription.

Forbearing any classification according to a particular "school," the most rational position, perhaps, is to indicate that Russell, although never conceding elocution to be anything but an art which could be taught on the basis of accepted rule and principle, nevertheless, was guided by a particular point of view. From this viewpoint, he insisted upon every department of education becoming an active expression of the inner man; he rebelled against the abstract principle established without proper sense perception; and he de-

manded a constant contact with the objects of life. In short, Russell's viewpoint was neither Sheridan's, nor Walker's, nor Whately's, not even that of Rush or Austin, but simply Pestalozzian.

## NOTES

[1]"William Russell," *American Journal of Education,* ed. Henry Barnard III(1858), 139.

[2]*Ibid.*

[3]R. F. Seybolt, "William Russell," *Dictionary of American Biography* (New York, 1935), XVI, 250.

[4]*Ibid.* A note from the present head of Hopkins Grammar School, F. Allen Sherk, reveals Russell's rather inauspicious beginning as a headmaster. The following reference to Russell appears in the Chronicles of Hopkins Grammar School: "William Russell, . . . secured a raise in salary from $266 to $300, plus the tuition from each boy. Despite the close supervision of the trustees, Russell could not manage the school, and on the first of August, Simeon North succeeded him."

[5]Will S. Monroe, *History of the Pestalozzian Movement in the United States* (Syracuse, 1907), p. 129.

[6]Seybolt, p. 250.

[7]"William Russell," *American Journal of Education,* III, 140.

[8]Monroe, p. 129.

[9]Seybolt, p. 250.

[10]"William Russell," *American Journal of Education,* III, 141.

[11]Seybolt, p. 250.

[12]Monroe, pp. 142-143. Woodbridge continued as its editor until 1837. The last volume of the Annals was published in 1839. In 1855, Henry Barnard launched another journal under the revived title *American Journal of Education.* See R. E. Thursfield, "Henry Barnard's American Journal of Education," in *The Johns Hopkins University Studies in Historical and Political Science* (Baltimore, 1945), p. 59; Thursfield indicates that the name as well as the scope and plan of the work was approved by Russell.

[13]Seybolt, p. 250.

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# Oral Communication Training in Workers' Education

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*This article fills a need of teachers of speech by describing Workers Education, plus reporting on a survey made to determine what types of speech and other oral communication training is being given to union leaders through various University Workers' Education Programs.*

In labor union locals throughout the United States there are probably well over one half million union officers, grievance committeemen, and stewards who carry on the day-to-day activities of these organizations. How these key men in labor do their jobs influences the economic progress and either enhances or curtails the democratic ideal in this country.

Colleges and universities have become interested in helping to educate these union leaders for more effective and more democratic leadership. This demand for participation in Workers' Education programs has raised some interesting questions for teachers of speech and communication about their role in Workers' Education. This article is an attempt to define Workers' Education, and describe the types of students involved, the educational techniques used, the content areas taught, and the sources of staff members.

## What is Workers' Education?

Workers' Education, as it relates to colleges and universities, refers to any planned educational activity undertaken by an institution of higher education in cooperation with a labor union to meet the union's needs for education. This limited definition is used here despite the fact that Workers' Education is carried on by other organizations, including unions themselves.

Workers' Education has been primarily concerned with union officers, rather than with rank and file members. This emphasis derives from union needs for informed, critical, effective leaders who are competent in the skills needed to keep a union running effectively.

Workers' Education programs are usually jointly planned. Representatives of the college or university meet with a union committee and make some or all of the following decisions: What should be the course objectives and content? When, where, and how should the program be presented? Who will participate as students? What should be the maximum class size? What types of recruiting should be used? What instructors are available and desirable? With such cooperative planning, the needs of the participants are more likely to be satisfied.

## Characteristics of Workers' Education Classes

The following characteristics have been noticed by this author about classes he has taught in Workers' Education.

1. There are extreme ranges in ability and educational background.
2. Many participants do not have the equivalent of a high school education.
3. In most classes, the participants are there voluntarily, expecting to improve themselves and the union.
4. Participants are generally

strongly devoted to the union cause, and deeply concerned about the welfare of their fellow men.

5. The participants are interested in practical information, and if they don't get it, they won't return for further sessions.
6. Class members have usually worked a full eight hour shift before coming to class, and in addition are not conditioned to sitting for hours in a classroom. Consequently, they respond best when educational techniques are varied.
7. These students learn best when involved in active learning situations. They want a chance to express their opinions and discuss the problems they are presently facing on the job, in the union, and in their dealings with management.
8. Local union politics creep into class discussions and can lead to unfortunate involvement of the instructor.

In addition to knowing certain general characteristics such as those above, an instructor will probably want to obtain specific information about the union and the participants before the class begins.

## Educational Techniques

The techniques used in teaching oral communication subjects in Workers' Education are not radically different from those used in other educational classes for adults. The following techniques are used at Michigan State University in Workers' Education.

1. *Achieving skills objectives.*

When the objectives of a course or unit are improvement in skills, the major emphasis is on practice. In public speaking, the instructor tries to get each person on his feet as many times as possible during the course. Considerable emphasis is placed on impromptu speaking, since the trainee's needs lie more in this direction. We follow the pattern of performance, evaluation and suggestions for improvement. Instructional materials accompany such practice oriented classes, but textbooks are seldom used.

This concentration on practice is also typical when the objectives are improvement in such other skills as listening, discussion, discussion leading, interviewing, counseling, arguing, interrogating, and using parliamentary procedure. In teaching listening, for example, a majority of the time is spent in listening to, trying to comprehend, and evaluating spoken discourse. The above activity is usually followed by a discussion of the difficulties the students encountered in achieving the goals of the exercise. Listening is also taught through role playing, modified circular response discussion, the Telephone Line (passing a story down the line) and discussion in which a person must summarize the preceding contribution before he can contribute.

2. *Achieving content objectives.*

Techniques recommended for general adult education are emphasized in Workers' Education. Discussion is probably the most used technique. A variety of types are employed: total group discussion, Buzz Sessions, circular response, listening team reports, quiz programs, oral true-false tests, etc.

Other frequently used aids and techniques include: (a) Handouts; (b) Check tests (to determine student comprehension of the content, ascertain students' ability to apply the content, or stimulate discussion); (c) Role playing (used sparingly with certain precautions; (d) Case study method (ordinarily case descriptions are confined to two pages or less); (e) Films (seldom used because of the dearth of good production in this area); (f) Lectures (minimized in our program).

## Subject Matter Covered

The subject areas taught at Michigan State University during the past calendar year will be described first. A consideration of training at nine other selected universities will fol-

low. In each program, a summary was made on the basis of a 12 month program.

1. *Public Speaking.* Five courses (6 to 8 weeks) were taught. Public speaking was also included as part of 10 conferences; class time varied from 3 to 8 hours.

2. *Discussion.* Three courses (6 to 8 weeks) were taught. Classes on discussion were included in 7 conferences; class time varied from 3 to 15 hours. In one 27 hour institute on Techniques of Workers' Education, 15 hours were devoted to discussion.

3. *Parliamentary Procedure.* Three courses (4 to 8 weeks) were presented. Two to 5 hours stressing fundamentals are included fairly regularly in conferences.

4. *Effective Oral Communication.* Three courses (6 to 8 weeks) were taught. Content included persuasion, logic, listening, reaching agreement, barriers to communication, and the like. For a more detailed description, see the December, 1957, issue of *Adult Leadership* (Posz and Wiksell).

5. *Others.* Two or three weeks of oral communication are included in some "The Job of a Steward" classes. The content varies, depending upon the communication problems faced by the stewards in that particular local union. The content might concentrate on aspects of preparation of the case, or it might cover aspects of arguing the case. Occasionally both are included. Or, instead, the content might be oriented to the stewards' work with the members of the union.

Courses and institutes on grievance handling, union administration, techniques of leadership, etc., are not mentioned in this report despite the fact that oral communication training is often included in such training.

## WHAT OTHERS' EDUCATION PROGRAMS ARE DOING

Questionnaires were sent to nine selected universities conducting Workers' Education programs. All questionnaires were completed and returned. The questionnaire was designed to get information about the approximate number of 6 to 10 week courses offered annually in oral communication areas, subject matter to be specified, plus the approximate number of conferences in which the following amounts of each type of training was included: 3 to 5 hours, 6 to 10 hours, and over 10 hours.

The following descriptions are based on data supplied by program directors. No attempt is made to give a complete picture. Rather, the descriptions cover only the subject areas taught and the major emphases in oral communication.

1. *University of Chicago.*

The most common programs are 9 months in length. These longer courses average about 15% oral communication training, including listening, group dynamics, discussion leading, and counseling techniques. Short term courses are seldom offered. Last year, however, an 8 week course (about 48 hours) was taught in listening and psychological counseling. In addition, they presented a 3 day conference on discussion leading and group dynamics. No courses in public speaking or parliamentary procedure are offered.

2. *Ohio State University.*

Major emphasis in this program is on public speaking and parliamentary procedure, offered either separately or in combined courses. Separate courses are also taught in communication skills, including group dynamics, listening, argumentation, etc. It is fairly common practice to include training in public speaking, parliamentary procedure and group dynamics as parts of conferences.

3. *University of Illinois.*

The major emphasis is on parliamentary procedure, with public speaking a close second. Classes are taught in both areas. Common practice is to include oral communication as part of steward training programs. Discussion leading is quite

regularly included as part of other conferences. Courses are also taught in techniques of union communication (more than oral).

4. *University of Michigan and Wayne State University.*

This is a joint venture in Workers' Education. Their program is eight months old, so the estimates are based on less than one calendar year of operation. Public speaking is the main oral communication area emphasized. Parliamentary procedure is also taught as a 6 to 10 week course. Oral communication is an important part of their course on leadership skills. One conference (one week long) included 17 hours on oral communication.

5. *University of Minnesota.*

Work in oral communication is limited mostly to public speaking and parliamentary procedure which are included in almost every week long conference and are also taught as courses, either separately or combined. Two to 4 hours of parliamentary law is included in the 8 week survey course on union administration. At times they offer courses combining effective speaking and writing, oriented to everyday problems in union communication.

6. *Roosevelt University.*

Most of the program is concerned with institutes, rather than 6 to 10 week classes. Major emphasis is on public speaking and parliamentary procedure, these two areas being included in many institutes. Other areas included in institutes include: listening, group dynamics, teaching techniques, group process, conference leadership, group discussion, communication and audio-visual aids.

7. *Pennsylvania State University.*

Their work in this field takes three forms. In their annual weekly institutes with international unions they provide for workshops in effective speaking, and for discussion and demonstration sessions in conference techniques, making reports, and conducting union meetings. Their 6 to 10 week courses in union administration include a number of sessions (usually one to four) on conducting a union meeting, using discussion techniques in committee meetings, and reaching the rank-and-file. They are conducting an experimental continuing program in group dynamics with the district staff of one international union.

8. *The New York State School of Industrial and Labor Relations at Cornell University.*

Extension courses most frequently requested by unions are: grievance handling, contract negotiation, trends in collective bargaining, labor relations law and protective labor legislation, union leadership training. Courses on grievance handling, methods and trends in collective bargaining and leadership training include some emphasis upon undertstanding the group process, methods of group leadership, communication skills, techniques of interviewing and listening. In some extension programs, major emphasis has been placed upon discussion methods and communication skills.

9. *University of Wisconsin.*

The major emphasis within the area of oral communication is on public speaking and parliamentary procedure. Courses are taught in both of these areas. These subjects are also included as parts of conferences.

In interpreting the above program comments, it would be well to keep in mind two considerations: (1) no attempt has been made to describe each program fully; (2) work in oral communication as a separately specified subject area was discussed, but such training is also implicit in many courses and conferences titled, "Grievance Handling," "Leadership Training," "Union Administration," etc. whether or not it is labelled communication.

## Source of Staff Members

Eleven of the 51 staff members involved in teaching oral communication in these 10 university programs

are full time staff members of the Workers' Education programs. Eight of the staff are on dual appointment between their academic departments and the Workers' Education programs. Twenty-four teachers engage in this work in addition to a full load in an academic department. Three teachers are borrowed from other universities. Three are members of union staffs. One is an employee of the National Education Association. One is from a high school. Note that almost half of the staff are doing this teaching in addition to a full load in an academic department.

Three of the 10 institutions have dual appointment, or loan, arrangements whereby a professor is assigned part time to the Workers' Education program. One-half of the institutions have full time staff who teach in the oral communication area. It was not determined whether or not all of these full time staff have speech or communication backgrounds.

## Conclusion

The above description serves two purposes: (1) To acquaint all teachers of speech and communication with the area of Workers' Education, what is being done by colleges and universities in providing oral communication training for union leaders, and the opportunities for challenging teaching experience in this growing area; and (2) to provide teachers presently engaged in Work ers' Education with information relative to what other institutions of higher education are doing in this field.

# Public Speaking Under Difficulty in Missouri

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*An account of some active audiences and unusual situations confronting public speakers in Missouri's early years.*

In 1821, a circuit-riding minister in Pike County, Missouri, held a meeting in a frontier cabin belonging to one Aunt Nancy. The gathering neighbors had to come through a storm so severe that it had driven a score of Aunt Nancy's hogs into refuge beneath the cabin. As the preacher began, the hogs below started rooting and squealing as they tried to get warm places near the great fireplace. The preacher was unable to even make himself heard until the hogs finally settled down somewhat. But soon a gust of wind blew open the door, and ". . . in strode an old sow with a nonchalance that indicated a perfect familiarity with the room. The small boy of the family gave her a welcoming shout," jumped on her back, and ". . . with one of her ears grasped in each hand, rode the squealing animal around the room, much to the consternation of the female portion of the audience."

When the hog was chased out, it was discovered that a flock of geese had walked in the opened door, and keeping up a loud hissing and scattering, refused to withdraw. "But Aunt Nancy was equal to the occasion. Taking an ear of corn from the jamb, she walked balkwards [sic] through the open door, shelling the corn and coaxing the fowls in her most persuasive tones." The door was then closed and the harrassed preacher finished his sermon. "It is said that these occurrences were accepted as a matter unavoidable. The audience was patient and the equinamity of the preacher undisturbed, while Aunt Nancy folded her arms as complacently as if such annoyances were not out of the usual routine.[1]

This example of public speaking in early Missouri has a moral: Missourians liked public speaking. They were willing to endure hardship and inconvenience almost beyond the comprehension of today's steam-heated, air-conditioned, soft-cushioned audiences, to indulge their taste for oratory. These occasions provided one of the few breaks in the monotony of frontier living. There was nothing unusual about the circuit rider competing with the hogs, except that it was usual. Early newspapers contained frequent accounts of such occasions. For example, a meeting in Clay County in 1861 was scheduled for the County Court House. When two thousand voters assembled to hear the speaking the court house was found to be too small; accordingly the meeting was adjourned to the front lawn, where everyone stood in snow a foot deep for four hours of a bitter February day listening to the propounding of public questions.[2]

Another quality marked these early Missouri audiences. They are not like our modern American audiences who, we are told, are willing to suffer without protest, who endure outrageous nonsense from speakers, and especially from political speakers. In fact, their protests were sometimes vigorous to the point of violence.

In 1838 a federal bank orator

proved to be too much for the stern Democracy of Ripley County, so a tall farmer stood up and shouted "Come, all the friends of Benton and Democracy, follow me!" Whereupon the audience to a man left the grounds.[3]

Desertion was a mild form of disagreement. B. P. Major, a member of the Legislature, was fatally stabbed as a result of some remarks he made at a Locofoco convention at Warsaw in 1844.[4] In Saint Louis, one writer complained that no one could hold a meeting without being interrupted by a lawless gang of rowdies. The Railroad convention held there was troubled with a vocal and active opposition,[5] as was a "tremendous meeting of Anti-Benton men" held at the court house. The speaker, a Mr. Green, was interrupted by a group of "boys and grown-up children," but after the proper citizens had quelled the disturbance, Green went on to "demolish Benton and satisfy his audience."[6]

Judge James H. Birch might have had a case of stage fright before a speech at Kansas City, for when he refused to answer questions, the meeting broke into an uproar. Birch had to give up and leave.[7] His speech at Kingston ended the same way. A disgruntled questioner attempted to make short work of the Judge, and Birch retired amidst a shower of eggs and rocks.[8]

When the "union, law and order loving citizens" of Palmyra held a meeting, they found a group ready to make trouble. A "sort of mobocratic rabble" did their best to break up the meeting, but retired after making a disturbance.[9]

The Union men of Livingston County had their troubles, too. During the reading of patriotic resolutions the mob offered all manner of gibes and insults, but fortunately for the Union men, Colonel Hale was present with a squad of men and suppressed the opposition.[10]

J. Milton Turner was hissed and cursed into silence by the audience when he made a "furious and insulting speech" against the rebels at the Radical State Convention in 1870.[11]

Ministers suspected of Southern sympathy found it difficult to hold services after the Civil War. A Methodist minister, Samuel Headlee, was holding a meeting when a band of armed men rode up and told Headlee that he would not be allowed to preach. Then as the minister and his group left, one of the band shot Headlee, wounding him fatally.[12]

Even great and respected men were not exempt. One of Missouri's ablest senators, Thomas Hart Benton, sometimes found himself facing audiences that were openly hostile. In the summer of 1849 Benton took an appeal directly to the voters of the state on the validity of the Jackson Resolutions. One of his speeches was in Fayette, the center of the forces opposing him. Threats of violence made by both sides circulated to surrounding counties, and the entire area was aroused. The opposition forces were armed, and many of the Benton supporters were determined to protect him at any cost.

When Benton arrived in Fayette on September 8, 1849, the atmosphere was tense. It was said that Benton would answer questions or walk over dead bodies, and tarring and feathering had been proposed. Before the speech, Dr. Lowry, the leader of the opposition group, handed Benton a letter containing questions to be answered in the speech which the senator refused to touch, with the comment that he did not receive letters from a man who demanded an answer with a six-barrel revolver under his coat.

The Central College hall held 1200, and it was packed when Benton appeared at one o'clock. If he was nervous or apprehensive, no one knew it. He had to wait to begin his speech; he was drowned out first by the cheers of his friends, then by the hisses and groans of his opponents. Finally he began speaking in spite of the noise, which then began to di-

minish gradually, and finally ceased. "The support of the orderly citizens, and the bold language of Senator Benton had cowed the disorderly — cowed them in a quarter of an hour — and the most perfect order interrupted only by applause reigned to the end."[13]

The man who had the most experience with difficult speaking situations was Major General Francis P. Blair, Jr. Always a loyal Union man, Blair won from his troops the affectionate title "Old War Eagle" during the Civil War. Blair repeatedly demonstrated his courage in the face of hostile opposition.

Before the war there was strong opposition to Republican policies, so Blair and his supporters organized themselves into a group known as the "Wide Awakes," whose purpose was to prevent opposition mobs from breaking up meetings. This support served well in St. Louis, but when Blair went out into the state without protection, the situation at times was critical.

When Blair and Judge W. V. N. Bay spoke at Ironton they were accompanied by a trainload of 300 Wide Awakes. Thanks to their presence, the group of toughs gathered to break up the meeting discovered themselves outnumbered.[14] But when Blair went to Hannibal, he had no Wide Awakes for support, and the crowd was openly unfriendly. Blair spoke for an hour and a quarter, interrupted by yells and hisses. Now and then a rock would crack the wall over his head, or an egg would splatter the man next to him. He was not hit, but another Republican speaker, Samuel Glover, was greeted by a shower of eggs and rocks. Glover gave up the attempt, and the meeting ended.[15]

When Blair spoke at St. Louis in 1863, the Wide Awakes had to dispose of a Southern supporter, but no damage was done, and the incident probably seemed to Blair to be hardly worth mentioning.[16]

During the summer of 1866, Blair toured the state from May until August, speaking in favor of President Johnson, and against the Radical Party, the Drake Constitution, and its "Iron-Clad" oath. This campaign was one of the bitterest ever held in Missouri. Feeling was high on both sides.

The first few speeches were quiet, until Blair's talk at Louisiana on May 14. As the time came for Blair to take the stand the tension mounted. Nearly every man present was armed. The Radicals had threatened to kill Blair if he appeared, and they were sure to try to make their threats good.

As Blair took the stand, he unbuckled his pistol belt and placed his two big Colt Navy revolvers on the table in front of him. He surveyed the crowd and began his speech: "Fellow Citizens, I understand that I am to be killed here today. I have just come out of four years of that sort of business. If there is to be any of it here, it had better be attended to before the speaking begins." Blair paused. The crowd hardly breathed. Not a sound could be heard. Blair resumed speaking, and after about five minutes a tall, sturdy farmer started toward the stand shouting "He's an arrant Rebel! Take him out!" Blair looked him square in the face and replied, "You come and take me out!" Since neither this man nor his fellows cared to test Blair's courage further, the commotion subsided.[17]

At Boonville on May 23, the Radicals again made trouble. The newspaper account described the incident like this:

> One or two men in a group on the outside of the crowd endeavored to annoy the General, and a disposition was manifested to "clean 'em out," but the General claimed they should be left to him, and such a thorough and complete raking down no man or set of men ever got before. They subsided immediately into

quiet, and soon thereafter sulked away.[18].

Less than a week later, on May 29, Blair was speaking at Marshall. A group of about twenty Radicals, one-half of whom were Negroes, came to the meeting in order to break it up. Soon after Blair had begun his speech, the Radicals made their presence known. They interrupted him, cursed him, called him a "G-d D--d liar," and created such a disturbance that he couldn't continue his speech. The Sheriff ordered the group to be quiet, and when they continued the disturbance, he and others attempted to arrest them. The Radicals then defied the whole assembly and began throwing stones and threatening to shoot into the crowd. The people by this time were thoroughly indignant, and returned the stones, forcing the Radicals to retreat. As the mob fell back, one of them fired on the crowd. The shots were returned with interest, and in the exchange the leader of the mob was hit and seriously wounded.[19]

When Blair spoke at Mexico, the Radicals and their hatchetmen tried again. As Blair warmed to his defense of "My Policy," a tall man dressed in the faded blue uniform of the Union leaped to his feet and shouted "He's a Rebel! Let's take him down!" Panic spread through the audience, but Blair was unawed. He waved his hand to the crowd and said "Keep your seats, there's no danger." He then drew his big Colts, denounced the man and his like as cowards, and told the heckler to come on and take him down, that Blair was ready for him. Blair's cold courage cooled the man off, and he and his fellows decided not to press the issue further. Blair spoke for another two hours without interruption.[20]

The most serious incident of the whole summer occurred at Warrensburg. The leader of a gang of hyper-patriotic Radical Union men sent word to the chairman of the meeting that the meeting should not be held, that Blair should not speak, and that they would not permit a Democratic speech to be made. "If it were necessary," so the message ran, "they would kill Blair and every man who backed him."[21] This was not a new experience. Blair's life had been threatened almost every time he had spoken that summer, but these threats had an air of certainty about them — this might well be the time. Blair would not be swayed; he would speak, and without his pair of Colt revolvers. He did take the precaution of slipping a little Derringer pistol into his side coat pocket.

A chilling spectacle greeted Blair as he took the stand. The crowd numbered over five thousand, and down in front, occupying the first rows, was Old Bill Stevens and his gang of 50 to 75 men, each one with from two to four six shooters strapped around his waist. What could Blair do with this hostile audience? As he mounted stand he surveyed the group for a full minute or two. Then he turned and slowly, dramatically raised his finger, pointed to the flag over the platform, and thundered, "I don't see a man in front of me who ever stood by my side in defense of that flag!"[22]

He then castigated the men as barnburners and chicken thieves, who were afraid to do anything but threaten women and children during the war, and became patriotic now that there was no danger of getting hurt. After a few minutes of this denunciation, the leader of the men, Old Bill Stevens, got up and started for the stand. Colonel Crittenden, who was guarding one end, grabbed Stevens by the neck and hustled him off. Blair was urging Crittenden to let him come on, that he was ready for him, but Crittenden kept Old Bill out of trouble. Just then his son, Jim Stevens, drew his revolver and started from another direction. He ran into O. L. Williams. About this time the platform collapsed, but Blair kept right on speaking. Jim Stevens turned his pistol on Williams and struck him over the head, cut-

ting him severely. Williams whipped out a dagger, lunged for Stevens who then shoved his pistol at Williams' chest and pulled the trigger, but the cap failed to fire. Williams then stabbed Stevens through the chest, killing him on the spot. Williams and his brother, who was involved in another fight, then ran down the street to Ming's Hotel, where they hid themselves. They were eventually brought to trial and acquitted. Old Bill Stevens was hung later as a horse thief. Through all the fighting and confusion around him, Blair never faltered. He continued his speech without further interruption.[23]

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Missouri audiences today show little of their former violence, and that must be fortunate for those of us who teach speaking. We can tell apprehensive young students, "Don't worry, you're perfectly safe. They won't shoot you or throw eggs or hiss you." But it has not always been true.

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[2]*Liberty* (Mo.) *Tribune*, Feb. 1, 1861.

[3]*Southern Advocate* (Jackson, Mo.), June 29, 1838, p. 3.

[4]*Boonville Observer*, March 13, 1844, p. 2.

[5]*Jefferson City Metropolitan*, Oct. 23, 1849, p. 3.

[6]*Jefferson City Metropolitan*, Oct. 19, 1849.

[7]*St. Louis Weekly Democrat*, August 12, 1862.

[8]*St. Louis Weekly Democrat*, October 21, 1862.

[9]*The Spectator* (Palmyra, Mo.), July 31, 1863.

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# IT'S MORE FUN TO KNOW

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The Ohio State University

1. Is there any difference between men and women in their ability to evaluate the reasoning of others?

   **YES!**

   See Winston L. Brembeck on "The Effects of a Course in Argumentation on Critical Thinking Ability." *Speech Monographs.* 1949, 16, page 184. A battery of tests was used to measure thinking. Men received higher scores than women. He says, "The critical ratio of 2.80 indicates there is less than one time in a hundred that the difference between . . . the men and women could occur by chance."

2. Do management and labor use such phrases as *the open shop* with the same meaning in mind?

   **NO!**

   See Carl H. Weaver on "The Quantification of a Frame of Reference for Labor-Management Communication." *Journal of Applied Psychology.* 1958, 42, page 3. Labor union members locate "the closed shop" at point 2 on a 7 point scale from good to bad. Management locates the phrase near point 6 on this scale.

3. Are two syllable words more intelligible than short single syllable words?

   **YES!**

   See John W. Black and Wilbur E. Moore. *Speech, Code, Meaning, and Communication,* page 98. They say, ". . . words with two syllables are more intelligible than words with one syllable."

4. Are common causes of strong fears all causes of physical danger?

   **NO!**

   See Howard Gilkinson and Franklin H. Knower, *Psychological Studies of Individual Differences Among Students of Speech.* University of Minnesota, 1939, pp. 170-177. While most common causes of fear are such causes of physical danger as high places, guns, highway accidents, and deep water; speaking in public was reported as an equally common cause of fear.

# BOOKS: Significant Contributions to the Study of Persuasion

Robert S. Goyer
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*Editor's Note: This review article is the second of a new series to appear in this Journal. The author changes with each issue. Each article reveals several books as they relate to a specified area. Interested contributors should contact the Editor.*

Experience suggests the usefulness of periodic comparative examinations of the contributions of authors in a given subject-matter area. Based on the assumption that an analysis of varying individual points of view might contribute something of value to the larger whole, the purpose of this discussion is to examine and comment on some recent contributions in the area of oral persuasion.

The frame of reference employed derives from the question: What are some of the strengths and weaknesses of selected books currently receiving wide circulation as teaching or reference texts, in respect to their definition, examination, and resolution of problems of oral persuasion? It will be noted that the focus here is on *oral* persuasion.

The three books selected for examination have received a large amount of attention from teachers of persuasion at the college level, and were suggested for consideration because of their wide general usage. The writer has taught from all three.

*Persuasions A Means of Social Control* (New York; Prentice-Hall, 1952) by W. L. Brembeck and W. S. Howell, reflects an earnest and comprehensive effort by its authors to examine persuasion primarily through an analysis and understanding of the " . . . relevant bases of human behavior rather than a descriptive study of techniques and appeals used by successful persuaders."[1]

The above quotation should not be construed to mean that no attention is paid by Brembeck and Howell to the question of persuasive techniques and appeals, for these very things are considered in detail in selected parts of the book, e. g.: four steps in the process of persuasion (Ch. 2), logical techniques of persuasion (Ch. 11, 12), and applying persuasion to speaking (Part V, including Chs. 13-21). In addition the authors set aside one chapter (#22) in Part VI (Evaluating Persuasion) to a discussion of "Studies in Persuasion," which includes summaries of studies essentially quantitative in nature which provide empirical data concerning the relative effectiveness of variously selected techniques and types of appeals resulting in persuasion.

The authors define persuasion as " . . . the conscious attempt to modify thought and action by manipulating the motives of men toward predetermined ends."[2] This definition suggests two major questions which the authors set about to answer: (1) what are the "motives of men" (the "relevant bases of behavior") and (2) how does one go about "manipulating" these motives?

To these ends, the authors devote Part III (Examining the Bases of Persuasion) to question (1), and Parts IV (Identifying and Interpret-

ing the Tools of Persuasion), V (Applying Persuasion to Speaking), and Chapter 22 in Part VI (mentioned earlier) to question (2).

In dealing with question (1) the authors base their conclusions on the contributions of both rhetorical and psychological sources, emphasizing particularly the latter. The traditional theories of human nature, both rhetorical and psychological, which were based largely on varying degrees of acute observation and insight and which are largely reducible to enumerated lists of motives and desires, are described in some detail by the authors. They make a strong point, however, of the inadequacy of such lists and "reductionist" tendencies, on the grounds that knowing *what* the motives are must be supplemented with *how* and *why* various motives are derived, so that the *how* and *why* of it can be applied to a given audience. The bodily and social bases of persuasion, together with a discussion of attitudes, sentiments, stereotypes, and the use of reasoned discourse in persuasion are then discussed at some length by way of expanding *how* and *why*.

Although the authors suggest that an adequate understanding of persuasion must depend primarily on an understanding of the bases of human behavior rather than the ways in which those wellsprings of action can be stimulated, they nevertheless devote the major portion of their book, space-wise, to an attempt to define, interpret, and suggest methods of applying these "tools of persuasion" (question #2 above). This section of the text (Parts IV and V) once again demonstrates the breadth of scope the authors employed in dealing with the subject matter. Part IV draws heavily from the areas of semantics (and General Semantics), psychology, and rhetoric in identifying and interpreting persuasion tools; Part V describes in considerable detail the traditional and generally accepted procedures for preparing the persuasive speech, including ways of gaining attention, gathering material, etc. . With the exception of the chapter on attention (14), which is quite extensive, most of the material (e. g.: Ch. 19, Organizing the Persuasive Speech) lacks the original treatment of the other parts of the book.

Perhaps the most refreshing contribution the authors make in the entire text is their willingness to move outside the confines of modern and/or ancient rhetoric in a search for empirical evidence to support (or question) traditional premises concerning persuasion. This willingness is demonstrated through most of the text, but is emphasized in Chapter 22: Studies in Persuasion. Here the authors summarize in concise form many of the published studies with implications for persuasion. In fact this chapter illustrates both a strength and a possible weakness of the book itself. The weakness involves the pedagogical consideration of the authors' reluctance to distribute the material on studies in persuasion to those places in the text where discussions of the relevant material occur. Such placement would be more consistent with the generally accepted principle of contiguity and reinforcement in learning theory.[3] A major strength, as indicated above, lies in the willingness of the authors — who in general incorporate a distinct Aristotelian flavor to the content — to diligently quote empirical evidence in supporting their points.

Although some readers may feel that the topical organization of the book in parts and chapters is somewhat arbitrary and lacking in molar cohesiveness, the experience of this writer suggests that individual chapters are quite self-contained and teachable, making the text especially useful for specific reference purposes. It is unfortunate, however, that the writing suffers occasionally from involved wording and phrasing,

which makes reading difficult and results in some annoyance.

In spite of the authors' emphasis on the contrary, the "relevant bases of behavior" discussed appear to derive primarily from the reductionist lists they decry; many readers will prefer a fuller treatment and discussion of stimulus-response, reinforcement, and field theory principles and their relationships to the bases of persuasion.

If for no other reason, however, the book contributes to the field because of its eclectic treatment of the subject matter. As suggested earlier, the authors present a reasonably comprehensive review of much of the published work, both books and articles, from various academic disciplines concerned with the problem of ferreting out the bases of persuasion and the circumstances in which they tend to be effective. Pertinent illustrative material and documentation further add to the book's usefullness. If sometimes the organization of the text material and its treatment is less than entirely satisfactory, and if the writing is sometimes unclear and confusing, it should still be noted that much material is there for the digging.

*Communication and Persuasion: Psychological Studies of Opinion Change* (New Haven: Yale University Press, 1953) by C. I. Hovland, I. L. Janis, and H. H. Kelley has precipitated probably a greater variety of responses from teachers in the oral communication area than the other two texts discussed here combined.

The authors announce in their preface that although a great deal of descriptive information has accumulated concerning persuasive communications — largely from mass media sources — they will concern themselves in this volume with reporting the results of "basic" research which will supplement the descriptive findings derived from "applied" research, in order to atone for the neglect of significant and provocative issues which, in the authors' judgments, do not appear to have immediate application in applied research.

The program reported reflects the results of "experimental modification of attitudes and opinions through communication." Its ultimate end is to induce a general theory of communication from hypotheses derived from several social science areas. Conspicuous by its absence among the disciplines mentioned is Speech.

The remainder of the volume is devoted to an analysis of four factors which the authors see as implicit in the communication process, which is defined as " . . . the process by which an individual (the communicator) transmits stimuli (usually verbal) to modify the behavior of other individuals (the audience.)"[4] The four factors which the authors specify as pertinent are: (1) the *communicator* who transmits the communication, (2) the *stimuli* transmitted by the communicator, (3) the *audience* responding to the communication, and (4) the *responses* made by the audience to the communication. The authors' justification and rationale for implying that these four factors are the *major* factors involved in the communication process is unfortunately neglected — especially since they admit that the nature of the *medium* and the *situation* (including occasion and environment) in which the communication occurs are also factors influencing total effect. By "persuasive communications" the authors refer to those which deal with "issues that cannot be resolved by direct observation and which present conclusions about which there are differences of opinion."

The authors apologize in their preface for the occasional lack of uniformity in terminology, and with reason. Some sections — especially in Chapter 9 — appear unnecessarily verbose, and incorporate some fuzzy wording and "needless" use of jargon. The most telling criticism, how-

ever, arises from their apparent lack of thoroughness in examining the studies in their own, as well as other fields (e.g.: the work of Dietrich,[5] Gilkinson,[6] Lull,[7] Moore,[8] Wilke,[9] Willis,[10] and Haiman,[11]), particularly in view of their avowed aim to "reduce the gaps" between the theoretical formulations of other disciplines and integrate the contributions of all. This perceived lack of thoroughness of investigation is further punctuated by the authors' neglect—mentioned above — in establishing the rationale resulting in their selection of the four particular "major" elements in the communication process. Perhaps resulting in part from this deficiency is the tacit implication that the generalizations resulting from the various experiments quoted refer to persuasion in any form, regardless of the method of communication employed. This assumption implies that little if any difference exists between the written and the spoken word in terms of persuasive effects, which in turn assumes that little if any difference exists between the skills of reading and listening in terms of retention of material, factors of attention, etc. — which assumption tends to be inconsistent with a great deal of the published research in this area.[12] This general criticism seems particularly appropriate for some conclusions quoted in Ch. 9 (Summary and Emerging Problems).

In spite of these criticisms — and even more might be made of some of the particulars in various experiments (e.g.: a real question might be raised concerning the extent to which generalizations for adults are warranted in cases where Boy Scouts and children are used as subjects), a considerable amount of material pertinent for teachers of persuasion is presented, especially in those sections dealing with the credibility of the communicator (Ch. 2), personality and susceptibility to persuasion (Ch. 6), and retention of opinion change (Ch. 8). Indeed, the major values of the book appear to lie in the detailed empirical evidence and research designs suggested by the experiments and from which conclusions are drawn.

This book has been criticized in certain quarters — as have others of its substance — not only because of the very specific phenomena examined but also because of the investigative methods employed. It is sometimes maintained that such research simply verifies what is obviously known, or complicates that which is essentially simple. Such a point of view is at least unfortunate, if not downright ridiculous. Before casting stones it would be wise to examine the barricades about our own glass houses. Admitting that we should be cautious about adopting new investigative techniques, it is hardly supportable to maintain that the experimental techniques employed in the social sciences are of little or no use to speech people. The search for experimentally gathered empirical evidence that supports—or questions —long established assumptions can hardly be termed "verifying the obvious" or "complicating the simple" except incidentally. The fact that a particular method or procedure in persuasion is effective can not be an indication *per se* that a better procedure might not exist; the search for a variety of precise empirical evidence, under conditions permitting of even very limited generalizations, might indeed verify the obvious — but in the very act of verification new issues and lines of analysis might appear with far-reaching implications resulting in more effective procedures. And, of course, that which has been stated as obvious might not be verified at all!

The fact that the experiments described in this book were done by psychologists is a point of some significance in itself. That these authors demonstrate a certain naivete (consciously or otherwise) concerning the traditional (and perhaps obvious?) point of view toward communication and persuasion is probably self-evident; the point is that by design or default we have invited

other areas—particularly psychology to help satisfy the growing need for precise empirical data in the field of persuasion.

A proverb of uncertain origin notes that "he who sleeps on the floor never shall fall out of bed." If we are to meet the challenge of contributing knowledge to that area in which we claim interests and goals, we should not discourage, nor only permit, but actively encourage the efforts of those persons in our own discipline as well as allied areas to seek valid and reliable empirical evidence pertinent to the establishment of principles of persuasion— even though we may occasionally "fall out of bed" in our search for such evidence.

Hovland, Janis and Kelly have provided bits of empirical evidence potentially useful to our area; if their general frame of reference is foreign to ours and some of their conclusions of limited usefulness, the experimental data furnished still deserve our considered appraisal for the contributions they provide.

*The Art of Persuasion* (Boston: Houghton Mifflin Company, 1957) by Wayne C. Minnick, treats the study of persuasion from the point of view of "dynamic field theory." Persuasion Minnick defines as ". . . discourse, written or oral, that is designed to win belief or stimulate action by employing all the factors that determine human behavior.[13] Although the words are different, the tune may sound familiar to some readers. If not derived directly from Aristotle's classical definition of rhetoric,[14] it certainly bears strong resemblances to it. Minnick's modification of the traditional approach, however, is based on his insistence in theory that more than just the motives of the audience should be considered when persuasion is involved — that environmental influences are at least as important. Whether the former can be considered apart from the latter in the practical situation is an assumption most speech teachers would probably reject *a priori;* Minnick develops a detailed justification for rejecting this assumption in the book.

The author organizes the text around the immediate and largely environmental factors which are maintained to be basic to a complete process of persuasion: these six factors of persuasive communications (attention, perception, credibilty, relevancy, fitness, and feasibility) are deemed consistent with the field theory of behavior. Although their genesis is not specifically considered, these six factors presumably have arisen from the author's analysis of other contributions in the area and his own observations. It is unfortunate that Minnick did not devote a section of his discussion to a description and rationale of the method employed which precipitated out these six factors from the total "dynamic field." This apparent inconsistency seems particularly obvious in terms of his generally admirable handling of the material used to support and illustrate the six factors; his use of timely and pertinent empirical data relative to these factors demonstrates clearly his breadth of awareness and mastery of the published research in the respective areas, especially the material on attention and perception.

Although individual instructors will find a preference for certain chapters over others in terms of thoroughness of treatment, readability, etc., most will probably agree that the overall unity and coherence of the text is one of its strongest points; the discussion seems always to be consistent with and related to the factors that determine human behavior as set forth by the author in Chapter 2. Although Minnick implies that these six factors meet the requirements of his definition of persuasion, the lack of documented justification for this conclusion will lead some readers to judge the author as somewhat presumptuous.

Whether or not Minnick's assump-

tion that the principles of persuasion apply equally well to the speaker and the writer — as he suggests in the preface — might also be questioned on the basis of his own emphasis on considering the environmental circumstances surrounding the communication — and certainly the communication medium seems to be involved with this factor. Whether we are indeed warranted in generalizing from one medium to another is therefore a moot point.

Overall, however, the book is stimulating and admirably suited as a teaching text. Although not voluminously documented, it is generally adequate in this respect, clearly developed, inclusive in its approach, and extensive in its suggested exercises. It represents another effort to explore the field of persuasion from a somewhat distinct and unique point of view, and suggests a clearly defined method to apply in preparing persuasive communications, primarily oral in nature. The author's blend of Aristotelian assertion and empirical evidence is not entirely compatible, but whether or not the former is accepted, the latter is consistent and meaningful.

Every instructor will recognize that in most cases the perceived textbook requirements of a course will vary as the individual instructor's course purposes and techniques vary. This sometimes results in the writing of a host of books in particular areas, although in our discipline books on persuasion are far from legion. That other authors (e.g.: Muehl,[15] Sleeth,[16] Hovland,[17] Harter and Sullivan,[18] and particularly Oliver[19]) provide a variety of useful and valid approaches—some more narrowly oriented than others — to the study of persuasion must certainly be granted; those readers, however, who are seeking a strongly psychological approach to persuasion phenomena should find the three books discussed here challenging and potentially useful.

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# REFLECTIONS FROM THE RETIRED

NUMBER TWO

## Speaking the Speech

JOHN T. MARSHMAN

*John T. Marshman was born in Blooming Grove, Ohio, August 6, 1874. He attended public school in Blooming Grove; received his undergraduate degree in 1905 from Ohio Wesleyan College; earned the Master's degree in 1910 from Ohio Wesleyan and in 1925 Heidelberg College bestowed upon him the honorary degree — Doctor of Literature. J. T. Marshman's teaching career started in 1905 at Normal State College, Cedar City, Utah, and continued at Heidelberg College (1906-1910), Ohio Wesleyan (1910-1914), Pennsylvania State College (1914-1920) and as Chairman of the Department of Speech at Ohio Wesleyan (1920-1938). J. T. Marshman, as manager and lecturer with the Chautauqua for ten summers, came in close contact with the leading speakers of his day. In 1938 he became the twenty-third President of the Speech Association of America (then called the National Association of Teachers of Speech).*

In the colloquy between Hamlet and Guildernstern, Hamlet hands Guildernstern the recorder, a sound instrument, and bids him play on it. Guildernstern protests that he cannot, because he doesn't know the touch of the stops. But Hamlet insists until Guildernstern says:

> "But these I cannot command to any utterance; I have not the skill."[1]

There is, indeed, a significant speech lesson in this dialogue especially when it is coupled with Hamlet's admonition to the players:

> "Speak the speech, I pray you, as I pronounced it to you trippingly on the tongue; but, if you mouth it as many of your players do, I had as lief the the town-crier spoke my lines."[2]

The colloquy together with the entire admonition is a fine bit of instruction on speaking the speech. The problem deals with three classes of symbols — words, vocal modulations and gesture. The importance of skill in the use of these symbols is what we want to point up.

As a matter of fact, Dr. Halford E. Luccock of Yale Divinity School, who for a quarter of a century was professor of homiletics, says:

> "I have often thought of having Hamlet's advice to the players printed in large letters, framed and put into my classroom."

Whatever else we may say about speaking the speech, its content, in-

tent, and presentation, of one thing we can be certain: Speaking the speech is oral communication of a personal experience, not a personal performance.

Speaking is a unitary process of both style of speaking and of listening. It consists of using symbols — words, vocal modulations, and gestures — and the interpretation of these same symbols by the listeners. "The development of symbols," says John Dewey, "is the greatest single event in the intellectual history of the human race."[4] And he is right in that it is only through symbols that meaning is conveyed to the listener.

If the speaker has skill in the use of words as symbols of ideas, he has one of the keys to the storehouse of ideas and experiences of civilization through which he dispenses his ideas and interests to his audiences. Thomas Mann says: "Speech is civilization, the word, even the most contradictory word preserves contact."[5] In his book *The Proper Study of Mankind*, Stuart Chase suggests that if languages were wiped out, man would revert to barbarism.

Listening is a more complicated process than hearing. Purposeful attention is implied in the former, while the latter may be nothing more than the organism's reception of aural stimuli. If there is to be listening, both speaker and audience must be tuned in on the same wave-length of experience; that is, spoken symbols must have approximately the same meaning for both speaker and audience.

First of all, then, the speaker must have words; his own word-order and a vividness which will give his speech communicative vitality.

Words are not the only symbols in oral communication. Certain shades of emphasis in thought and feeling must be expressed by the human voice, and gesture. These symbols of the voice by which these shadings of emphasis are made through the voice, we call modulation. Modulation means the exercise of all the fine capabilities of utterance; it demands a perfect flexibility of voice and command over all gradations of intonation together with timbre of voice which establishes *en rapport* with the audience. In short it is knowing the technique of vocal modulation — the stops and their touch of the vocal instrument. The device of spoken modulation determines the speaker's style. He has a different problem than the writer.

"Style" says Thomas DeQuincey, "has two functions: First to brighten the intelligibility of a subject which is obscure to the understanding; Secondly, to regenerate the normal power and impressiveness of a subject which has become dormant to the sensibilities . . ."[6] The speaker, if he is to share his experiences effectively, must have skill in his own use of words. Obviously he is under greater obligation to serve these two functions of style than is the writer; for he must make his meaning immediately intelligible; his listeners cannot go back and examine the words for meaning as can the reader. The speaker must perform these two functions of style better than the writer because the speaker has other symbols to make his words intelligible: "Tones, looks, gesture are the intelligible symbols of passion just as words are the intelligible symbols of ideas. The subject matter is as clearly expressed by one as the other; . . ."[7] Thus the speaker has an advantage.

In *Magic Mountain*, Thomas Mann makes Hans Castorf, listening to voices outside his Sanitarium window, say: "The character of the voice betrayed something of the soul stature of the individuals, and the level of their intelligence could be guessed by the extent to which they had neglected or taken advantage of their opportunities."[8] Spoken style is more versatile and, therefore, more discerning and revealing of personality and meaning than written style. Timbre, inflection, stress, pause, etc. extend the flexibility of spoken words. Speaking the speech through modu-

lated words together with gestures has qualities of urgency and vitality that cannot be captured by words alone.

Spoken style, has its outward or physical manifestations in the nature of vocal modulations and gesture; that is, spoken style is both psychological and physical which in their action and reaction are reciprocal. The mastery of one helps the mastery of the other.

That the proper symbol of word, modulation, and gesture is important in speaking the speech is affirmed by probably the greatest evangelist of our times whom we know as Billy Graham. In an interview with a representative of *United States News and World Report* about his campaign in Europe, the correspondent asked: "Billy, in other countries than England, did you speak in English?" "Yes," said Billy, "I spoke through an interpreter, but I always asked the interpreter to make the same gestures and to inflect the voice as I did . . ."[9] The results of his campaign speak for themselves.

There is no substitute for skill, technique, which means using the stops of the human voice and their touch; it is the fitting of the thought and feeling with its proper symbol. Just as Guildernstern's pipe took skill to play it, so does the human voice. Of course, there must be something to play on the vocal instrument, but of what avail content, unless it can be spoken in an articulate, cogent and fluent manner.

The old problem of form (delivery) and content still crops up in speech circles: which comes first, form or content? It is like asking which comes first, the chicken or the egg? It is not a question of either — or; it is both — and. They are inherent in each other and should be developed simultaneously.

If I have belabored the obvious, it is because I have a deep suspicion that too often the obvious has a way of escaping us. Perhaps, this is just what is happening. We, as speech teachers, have become so absorbed in our desire to become academically recognized that we have de-emphasized the teaching of skill in speaking as unworthy of scholarship. Speaking is primarily an art, a skill; it can be taught, and is worthy to be taught. How is another chapter.

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SPRING ISSUE — APRIL — 1959

*Reflections From The Retired* ..... *Winifred Ward*

# State Association News

Marceline Erickson
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The first issue of the state speech news of this series is directed at helping us to know the recent programs planned by the state organizations for their meetings; to know the nature of the state speech associations; to know the projects underway in the state speech associations; and to know problems faced by the respective state organizations. The information has been secured with one exception, Ohio, from those who were presidents of their state speech associations as of Sept. 1, 1958.

The Oklahoma State Speech Association had a workshop with Dr. Loren Reid as a guest and resource leader at their meeting held in the fall. At this meeting, held in connection with the state education association meetings, Dr. Dorothy Summers of East Central College took over the chair as president.

At their last meeting, members of the Nebraska State Speech Association enjoyed debate and discussion clinics, and demonstrations in the field of the theatre sponsored by the University of Nebraska and other state colleges.

Miss Lois Forrest, president, indicated that the North Dakota Speech Association had a panel and open forum on District Speech Festivals at their meeting this fall. They are trying to get a speech section in the North Dakota High School Activities Association Bulletin. She stated that they have the space but that the difficulty lies in getting editors.

The Minnesota State Speech Association met at the time of the Minnesota Education Association. While their business meeting was separate, the speech group participated in Language Arts meetings. New officers elected were Dr. Robert Wick, St. Cloud State College, President; Mr. Orville A. Olson, Hibbing High School, Vice-President; Dr. Marceline Erickson, Mankato State College, Secretary-Treasurer.

These cooperating organizations participated in the Ohio conference for Speech Education: Ohio Association of Speech and Hearing Therapists, Ohio Association of Secondary Teachers of Speech, Ohio Association of College Teachers of Speech, and the Ohio High School Speech League. Sectional meetings were on debate, speech and hearing therapy, secondary speech education, creative dramatics, drama, discussion, radio and television, and public address. A general session was given to the topic, "Speech Education for Religious Workers." Dr. Delyte W. Morris, President, Southern Illinois University, conference luncheon speaker, had as his subject, "The University President Looks at Speech Education."

The official state meeting of the Kansas Speech Association was held in Topeka with President William Conboy, Kansas University, presiding. There was a panel demonstration on "How we may strengthen our high school programs in speech, debate, dramatics, and interpretation. There was a report on the K S A book of readings and discussion of the K S A service to the high schools. Sectional speech meetings were held in connection with the education association meetings at Garden City, Hays, Hutchinson, Topeka, and Kansas City.

Several state associations held their

meetings on November 7. Professor Magdalene Kramer, Columbia University, was the speaker for the Iowa State Speech Association meetings held at Des Moines. At the luncheon meeting her subject was "What is Oral Interpretation of Literature?" and later, when the speech group met with the language arts group, her subject was "Speech in Modern Education." A business meeting preceded the luncheon.

The Wisconsin State Speech Association held their meeting on November 7 in connection with the state education association meetings. Dr. James McBurney, Dean of the School of Speech, Northwestern University, spoke on "The Role of Speech in our Schools and Colleges."

At their meeting held on the same day, the Missouri State Speech Association had a panel of seven discuss the topic, "Speech for Effective Living." Members of the panel were the executive-secretary of the Missouri High School Activities Association, Mr. Irvin Keller; Dr. Jack Murphy, Administrative Assistant to the Chancellor and Professor of Speech, the University of Kansas City (panel chairman); Dr. Frank Heagerty, formerly Superintendent of Schools, Lebanon, now Director of the University of Missouri Training School; Father Kalamaja, representative of the parochial school system, Kansas City; a leading Kansas City business man and civic leader; and an outstanding speech major.

In their fall meeting at St. Mary's Lake, Battle Creek, November 7-8, the Michigan State Speech Association featured the Radio-Television area but had strong programs also in the areas of general speech, speech science, theatre, and interpretation.

The Illinois State Speech Associations held meetings November 7-8 at Illinois State Normal University. Dr. Karl Robinson, Northwestern University, was the dinner speaker with "Sputniks and Speech Education" as his subject. During the meetings a demonstration on the use of closed circuit TV was given by Wanda Mitchell of Evanston High School.

In addition to Minnesota, Wisconsin, and Iowa, three other states, Missouri, North Dakota, and South Dakota held their meetings during the same period that their state education associations met. Mr. James S. McFadden, Central High School, Fort Wayne, and president of the Indiana State Speech Association states that "the speech section of the Indiana Teachers Association is primarily high school teachers and the Indiana State Speech Association includes college teachers as well. The membership overlaps; but is not necessarily the same. However, coordination and cooperation between groups is effective and harmonious."

At their business meetings several of the states held election of officers. Illinois, Iowa, Minnesota, Missouri, North Dakota, Oklahoma, South Dakota and Wisconsin had elections at their fall meetings. Michigan and Indiana had their election of officers last spring. New officers will be reported in later state association news.

The business brought up at the Missouri State Speech Association meeting concerned the integration of all Missouri Speech festivals into jurisdiction of the Missouri High School Activities Association, with the State Speech Association having advisory power over representatives of that board.

Business brought up at the Wisconsin State Speech Association meeting included a report from the committee on certification requirements, a discussion on ways to increase membership in the association.

A look at the standing committees of the respective state speech organization helps us to know the organization a little better. Wisconsin has an executive committee with the state association president as chairman.

The Missouri Association has had one general standing committee.

South Dakota has these standing committees: publicity; an executive board with an executive-secretary,

and four members; and an editor of the South Dakota Speech Bulletin.

North Dakota has a speech-advisory committee.

Minnesota has two standing committees. Charles Caruson, Director of Speech at Hopkins and Roger De Clercq of St. Louis Park are chairmen of the Curriculum Committee and Dr. Marceline Erickson is chairman of the committee on the Preparation and Accreditation of Teachers of Speech in the Secondary Schools of Minnesota.

The Indiana Speech Association has several standing committees. The committees and committee chairmen are listed as follows: Membership, Mrs. Lucia Bolt; Legislation and Curriculum, Dr. Alan Huckleberry; Public Relations, Dr. Mason A. Hicks; Resolutions, Mrs. Bess Wright; Speech Conferences, Mr. James McFadden; Professional Advancement, Dr. Raymond Smith; Editorial, Professor Darrell Gooch; Committee on Committees, Mr. Tom Jett, Jr.

The state associations vary in regard to membership dues. Of those states from which the information was secured, as of Sept. 1, 1958, Michigan has the highest dues of $3.50; Nebraska has $3.00; Missouri, Oklahoma, and South Dakota have $2.00; Illinois and Indiana, $1.50; Wisconsin and Iowa, $1.00; Minnesota, $1.00 for two years; and North Dakota has no speech association dues.

Most of our state associations have a membership of 100 or 150. The approximate numbers of the respective states are as follows: Nebraska, 35; Missouri, Minnesota, 100; Michigan, 140; Oklahoma and Indiana, 150, Illinois, 300. The information was not gained from several states.

One of the most interesting areas of material gathered from the state associations concerns the projects in which they are engaged.

Dr. William Buys of Southern Illinois University has been in charge of a curriculum study of speech in Illinois high schools for that association. A report of the study was presented at the fall meeting.

Miss Doris Niles, Rogers High School, Tulsa, was chairman of a project the Oklahoma Speech Association has in relation to high school speech texts.

Hazel Heiman, South Dakota, has just completed a study on "The Speech Curriculum and Extra-Curricular Activities in the South Dakota High Schools." Another study under the direction of Mr. L. R. Kremer deals with the problems in high schools in regard to their speech programs. The South Dakota Association has a grave problem in that it faces a state curriculum change — the problem of keeping one semester of speech as a requirement in the high schools when there is a shortage of qualified speech teachers.

Michigan State Speech Association has just completed and is publishing courses of study for speech in high school. Mrs. Bea Olmstead of Hamtramck Public Schools has been chairman.

Nebraska has a committee working on the improvement of speech instruction and credentials for teachers. Chairman of the committee is Dr. Philip Kaye, Professor of Speech, Wesleyan University, Lincoln. At their fall meeting, resolutions were presented the state association concerning the importance of including speech as a part of the four-year English program in high schools. Copies of the resolutions were sent to the State Department of Instruction and to the administrators of all high schools in the state.

A committee under the leadership of Dr. Marceline Erickson has been working for two years to establish certification requirements for teaching speech in the high schools of Minnesota. The committee is a highly representative group. Mrs. Patricia Channer and Mrs. Weickert represented the Junior High Schools; Mr. Rowe Million, Mr. Leonard O'Koren, Mr. Orville A. Olson represented the high schools; Miss Anne Simley, the

private colleges; Miss Dorothy Magnus and Dr. Robert Wick, the state colleges, and Dr. Donald K. Smith, acting in an ex-officio capacity, represented the university. The committee learned from the state department of education the steps it would need to go through to get the certification changed. Members participated in collecting and tabulating material from superintendents, high school teachers, and college placement bureaus.

The Wisconsin State Speech Association under the leadership of Dr. Wynett Barnett, Wisconsin State College, Whitewater, Chairman, is working to change the certification requirements for teaching speech in the Wisconsin high schools.

The major projects of the Indiana State Association as given by the president are as follows: "Membership . . . an attempt to secure an active, interested, and participating group. Also, work upon an up-to-date Speech Teachers Directory. 2. An analysis and critique of available speech texts, manuals, and workbooks to be made available to all speech teachers. Dr. Raymond Smith of Indiana University was in charge of this project. He did an excellent job. We hope to complete the project before our next annual conference. 3. Preparation of a useable syllabus or curriculum for a beginning course in Speech fundamentals for high schools. Miss Juanita Rucker of New Castle High School is in charge. 4. Our Legislative and Curriculum committee is working on the problem of a required speech course for high schools."

Several of the state association presidents indicated problems faced by their groups. Dr. Patricia McIlrath indicated that the problems which the Missouri Speech Association has are complete satisfaction with the state festivals, raising the standards of speech training in schools and increasing the requisites for teachers of speech in high schools.

Presidents of Iowa, Wisconsin, Michigan, Nebraska speech associations expressed a desire to know what other states have done to interest teachers in the state speech associations.

Another problem of the Nebraska Association, according to Margaret A. Nielsen of Omaha, is gaining the acceptance of speech courses as a part of the English program.

The North Dakota Speech Association has a problem, according to Lois Forrest, in that participation in district speech festivals is poor.

Speaking for the Indiana State Speech Association, James S. McFadden states "that problems of membership, publication of activities and curriculum seem to be our leading areas of difficulty. Perhaps what others have done in their individual states might prove useful in ours."

It would seem that many of the state speech associations have problems and goals in common. Might not the sharing of our ideas help in the lessening of our problems and the achieving of our goals?

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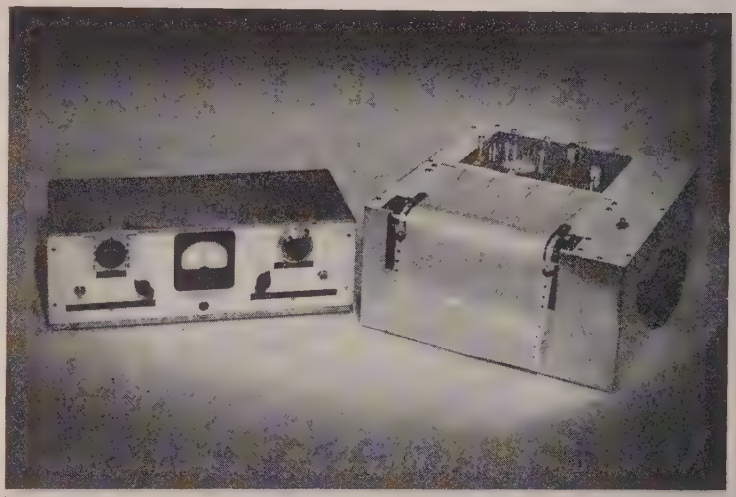

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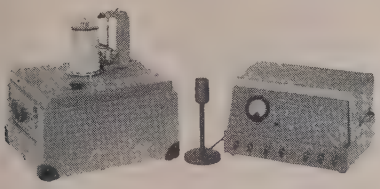

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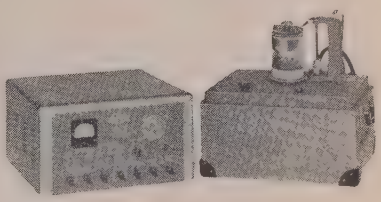

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